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POETRY: A PHENOMENOLOGICAL AND EXPERIMENTAL INVESTIGATION

by

©

GARY J. COLLIER

A THESIS
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE
OF MASTER OF SCIENCE

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THE UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled "Poetry: A Phenomenological and Experimental Investigation" submitted by Gary J. Collier, in partial fulfilment of the requirements for the degree of Master of Science.

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Date Sept. 23, 1974

ABSTRACT

In the present study, the method of phenomenological reduction[1] was used to describe the salient features of subjects' reported experience of reading poetry and, in this way, to provide a "fundamental description" (Colaizzi, 1969) of that experience. This procedure enabled analysis of what subjects considered salient in their experience -- with minimal interference from the investigator's preconceptions of what their experience might be. In addition, quantitative analysis of answers to a questionnaire (which, of course, did reflect the investigator's preconceptions) was used to study the specific aspects of imagery, emotion, unification, and Edward Bullough's concept of "psychical distance." Changes in these variables and in their relationships to each other were examined as a function of repeated readings. Psychical distance was also looked at in reference to introversion and extraversion, as measured by the Myers-Briggs Type Indicator (1962), to see whether the tendency to lose distance is related to these dispositional variables, i.e., whether there is a tendency among extraverts to over-distance and among introverts to under-distance.

Both the phenomenological and experimental findings showed that the general poetic experience progressed from confusion to increased understanding, from fragmentation to increased unification of parts and events, and from an initial personal reaction to a reaction that becomes increasingly more impersonal as the poem is learned. The phenomenological results also suggest that there is an increased integration among the different psychological modes (i.e., conceptualization,

imagery, feeling, and style) with repeated readings, but the experimental results showed that, even if this occurs, there is a corresponding decrease in the cooccurrence of imagery and emotions. Finally, though "psychical distance" did achieve the status of a major variable, no significant findings were found to be attributable to introversion-extraversion.

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INTRODUCTION

STATEMENT OF THE PROBLEM

Within the domain of psychology, there are no general descriptions of the experience of poetry. There are a few unrelated experiments dealing with isolated aspects of the poetic experience, but there is no coherent description of the experience as a whole and no basis for relating the work already done. The purpose of the present investigation is to derive a broad general description of the experience of poetry, through the use of phenomenological reduction in conjunction with more rigorous quantitative analysis, i.e., traditional experimental and statistical procedures. The aim is to provide a coherent description of the salient features through phenemenological reduction and deal more rigorously with certain key variables such as imagery, emotions, unification, and "psychical distance."

METHODOLOGICAL ORIENTATION

So far, poetry has been studied through the methods of introspection, behavioristic experimentation, phenomenological philosophy, and philosophical aesthetics. Each of these methods has unique advantages and disadvantages that make it applicable to restrictive aspects of poetry. A fifth method is also possible -- phenomenological reduction. This method, recently described by Van Kaam (1969), Giorgi (in press), and Colaizzi (1969), combines some of the advantages of each of the other methods and seems especially apt for exploratory research. To understand the relationship between phenomenological reduction and prevailing methods, a brief review of methodology is required.

Introspection

Introspectionists who have studied poetry, such as Wheeler (1923) or Valentine (1924), analyzed the verbal reports of trained subjects in terms of specific preconceived hypotheses of what constitutes poetic experience. Two things distinguish this method. First, subjects were not taken from a representative sample of the general population -- they were not "naive" -- but were either people with special training or people selected for their verbal ability. Wheeler's subjects all had training in the formation of images. Valentine gave a special emphasis to the reports of "several most reliable subjects." Second, these investigators selected specific rating scales and open-ended short-answer questions to which the subject responded in describing his experience, but open-ended questions were analyzed in terms of specific preconceptions. For example, Valentine (1924) asked subjects "whether they found the poem very pleasing, pleasing, slightly pleasing, indifferent, slightly unpleasing, unpleasing, or very unpleasing," and then asked them to describe "the reasons for their judgments." From the verbal descriptions of their reasons, he merely extracted the frequency with which the subjects reported imagery, in line with his original hypotheses.

Introspection, as used in these studies, has the advantage of dealing directly with experience. These experiences are well described, because introspection relies on the reports of people who are good at description, either through training or selection. These studies are to a certain extent replicable, because the reports are analyzed in terms of specific questions and these questions can be asked again.

But in dealing with specific questions, introspectionists have tended to segment phenomena by breaking up complex states and processes into simple ones and analyzing these separately. This kind of segmentation limits the kind of information obtained by (1) limiting investigation to those variables included in the researcher's preconception of the poetic experience, and (2) precluding subjects' reports of experienced relationships. First, the use of only preconceived variables means that the aspects of the poetic experience which are salient for the subject but not the researcher are omitted from the inquiry. In this way essential features may be lost. Second, the researcher rather than the subject relates these elements of the poetic experience by the use of statistical indices of cooccurrence. Because of this, introspection has the usual problems of correlational studies, i.e., not dealing with causal relations or intervening processes. For example, Valentine (1924) reported that imagery and enjoyment tended to go together, but the actual relationship between imagery and enjoyment was not researched, i.e., whether there was a causal relationship one way or the other or whether both imagery and enjoyment were caused by a third factor. The subjects' experience of relationship is not considered by these investigators.

A further limitation is that what is being described is not the experience as it "normally" occurs, but only as it is experienced by trained observers or especially descriptive people. The importance of using the reports of naive subjects in making up a phenomeological description was first pointed out by the gestalt psychologists (Köhler, 1947; Koffka, 1935) in their arguments against introspection and is now generally accepted by both behaviorists and phenomenological psychologists (Merleau-Ponty, 1963; Colaizzi, 1969; Van Kaam, 1969; Giorgi, 1970; and MacLeod, 1970).

Finally, introspection, as a method, lacked the experimental and statistical rigor of behaviorism. In studying poetry, introspectionists did not make use of controls or comparisons between conditions. This was not a fault of the method per se, but merely one of historical precedence. Controls could have been used, but introspection preceded the use of more controlled techniques within psychology, as well as the use of more sophisticated statistics. However, there is nothing inherent within introspection that would prevent the use of correlation, or even factor-analysis.

Behavioristic Experimentation

Examples of studies of poetry made within the behavioristic framework include: Whitely, 1928; Leopold, 1933; Patrick, 1939; Gunn, 1951; Britten, 1954; and Kamman, 1966. These experimenters have attempted to operationally define both the independent and dependent variables by tying them to empirically perceivable qualifiers, i.e., retention tests, tests of appreciation, rating scales, content analyses of verbal descriptions, etc. (Because poetry is not expected to elicit an overt physical response, no attempt has been made to define the response to it in terms of physical behavior.) In these studies, the poetic experience itself is treated as an intervening variable or a hypothetical construct (MacCorquodale and Meehl, 1948), depending on how closely it is tied to actual empirical variables.

This method, without doubt, has a great many unique advantages. All terms and concepts are well defined operationally, usually as mathematically scaled variables. Variables are empirically verifiable, i.e., through perception, and this seems to be the superior form of verification, both in terms of consensus and repeatability. Behavioristic method is, also, experimentally rigorous, because it makes use of control groups, within and between comparisons, and all measurements can be statistically compared. Through these methods, specific issues can be handled in a reliable, replicable way, and these procedures, unlike introspection or phenomenology, are not limited to verbal experience, but may include tacit components of experience as well, as long as these represent themselves in behavior.

But, since behaviorism deals only indirectly with experiential variables, it is an especially poor method to use in a field like poetry, where experience is the major factor under consideration.

Behavioral measures are usually indices or markers of the subject's experience, and, consequently, the direct report of the subject's experience as he intends to describe it is missing from the behaviorist's data. Overlooking the direct report of the subject's experience may lead to a decrease in "validity" (i.e., the experiment is not measuring what it is supposed to be measuring), which shows up statistically as either a high variance or a low correlation. Inflated variance may lead to the conclusion that there is no significant difference between groups, when in fact there is one (Type II error). Low correlation implies that two variables are not related, when in fact they may be.

Secondly, this method is, like introspection, analytic. It segments a phenomenon into elements and relationships, in the hope of putting it back together later. For this reason, behaviorism may lack direction if it is not guided by either a comprehensive theory or at least a full description of the phenomenon in question. Both of these have been lacking in the study of poetry. There is little or nothing to tie any two studies in poetry together, except the fact that they are occurring in the same general domain.

Finally, behaviorism is not exploratory, and this is why it must be based on either a comprehensive theory or a complete phenomenological description. Like introspection, behavioristic investigations rest on specific preconceptions; these preconceptions are the hypotheses to be tested. Between experiments, the behaviorist may look for new explanations in the face of disconfirming evidence, but the process of data gathering itself is not addressed to discovering novelty or the unexpected. It can never find new aspects of a phenomenon or misconceptions among subjects, but is limited to testing an original hypothesis through disproving its "null" or showing correlations.

Phenomenological Philosophy

Since the reading of poetry is a psychological activity, it can be approached through what Colaizzi (1969) has called "individual phenomenological reflection." This is not a new concept. Actually, it is the basis for phenomenological philosophy and is what such people as Sartre, Heidegger, and Merleau-Ponty, as well as certain psychologists such as Jung or Werner, have been doing all along. It is simply the reflection of a single person upon his own experiences. Phenomenology is descriptive rather than explanatory and is directly tied to the phenomenon in question. When Sartre says that he is comparing "this cup that I hold in my hand" to an image of a cup, he is conveying a sense of immediacy that does not occur when, for example, Bullough gives an anecdotal example of someone who under-distances by referring to a jealous husband watching "Othello."

It _should_ be possible to collect and analyze the works of these individuals through the method of phenomenological reduction and arrive at a "fundamental description" of the poetic experience. Unfortunately, no phenomenologist, to my knowledge, has ever dealt specifically with poetry. But each has mentioned poetry at one point or another and all have dealt with related experiences such as language, feeling, empathy, and imagery.

Phenomenology as a method of individual inquiry has the advantage of being reasonably thorough and extremely well described. It also deals directly with experience and if the descriptions are understood, they are immediately verifiable through their presence or absence in one's own experience. Finally, they provide a partial description that can be elaborated, extended, and used as a source for further inquiry. These descriptions, as long as they remain open to further elaboration, can be used as a template for analyzing the phenomenological reports of subjects in a psychological investigation.

Such individual contributions represent important additions to the understanding of the poetic experience, but in themselves can never be taken as a phenomenological description of that experience. As MacLeod (1970) has pointed out, such analyses, though appealing, go far beyond description and interject a specific philosophical viewpoint between the observer and the phenomenon being described. Furthermore, since it is in the realm of philosophy rather than science, phenomenological philosophy lacks experimental control, and the method itself can never be verified either empirically or mathematically unless it is operationalized and put into experimental terms. Colaizzi (1969) feels that "individual phenomenological reflection" is an important first step in any phenomenological study; but it is not necessary if one proceeds along the lines used by Van Kaam (1969) and may even hinder because it increases the number and rigidity of the preconceptions. But even if such analyses represent an important first step, they can never achieve a full "fundamental description," because this:

> presupposes that an individual investigator, sheerly by his own powers of reflection, could generate and then describe the total richness and complexity of all that is or can be involved in an experiential phenomenon; but even for an investigator endowed with unbelievable capacities for empathy and imagination, the presupposition that he could have access to all possible phenomenal variations of the investigated phenomenon seems at the least a highly audacious and unwarranted presupposition, which therefore provides ample reason for dismissing the need to undertake this operation (Colaizzi, 1969, p. 31).

Philosophical Aesthetics

Philosophy, in general, differs from phenomenology in that it is speculative rather than descriptive and is at least one step removed from the phenomenon under investigation. It does not describe immediate experience, but works at a theoretic level and attempts to relate a range of separate phenomena (e.g., over-distancing, under-distancing, etc.) within a single conceptual framework (e.g., the "psychical distance" continuum). Descriptions are in terms of molar concepts and references to real situations are made through hypothetical examples.

Because speculative philosophy is worked out at a theoretical level, its major contribution to psychology is in providing theories. These can be used to organize seemingly unrelated data, to provide a framework in which empirical generalizations can be conceptualized in terms of underlying processes, and to provide direction for empirical research. Theories can, of course, be tested on logical grounds; but, to be useful to psychologists, they must be verified by making predictions through hypothetical deduction and testing these predictions through experimental methods. In many cases, the hypotheses derived from philosophical theories cannot be hypothetically deduced or operationalized, and the theory is known as a weak theory having no meaning for psychology as a science.

Another problem is that, since philosophical aesthetics is derived from speculation rather than direct observation or experimental studies, it is much more susceptible to subjective error than empirical studies, both because it lacks controlled procedures and because it is dealing with mental rather than physical events. Finally, philosophy also is not describing the "typical" experience, but is merely describing the experience of the philosopher, which can never be complete and may not even be representative.

Phenomenological Reduction

The final way in which the field of poetry can be studied is through the method of phenomenological reduction. This is an analysis of the essential components in the verbal descriptions of a sample of naive subjects. These descriptions are analyzed both in terms of their explicit and implicit content. When reduced, the common features of these descriptions are taken as a "fundamental description" of the phenomenon in question -- in this case poetry.

Although a number of methods are possible and the choice of methods depends on the phenomenon under investigation, a modification of the method laid down by Van Kaam (1969) was used in the present study. According to Van Kaam, phenomenological reduction (explication) consists of six operations:

(1) Listing and preliminary grouping,
(2) Reduction,
(3) Elimination,
(4) Hypothetical identification,
(5) Application, and
(6) Final identification.

In the first operation, the written descriptions of a random selection of subjects are put into mutually exclusive categories. The researcher analyzes every descriptive expression and lists them, expanding the categories when new statements come up which do not fit into old categories. During the second operation, the concrete, vague, intricate, and overlapping expressions that occur within the categories are reduced to precise descriptive terms that describe the essential aspects of all incidents occurring within each category. "Elimination" is concerned with the removal of descriptions that are not directly concerned with the experience in question, e.g., description of the situation, etc. The operations of classification, reduction, and element-elimination culminate in a "hypothetical identification," which is then applied to a random sample of the descriptions and tested for goodness of fit ("application"). The formula at this time is expanded to include further categories not previously found and results in a "final identification." This is simply an enlarged description listing all mutually exclusive aspects and relationships. The "fundamental description" is then derived by going through each protocol and marking the categories used, thus providing a list of all of the salient features of the experience together with their frequency of occurrence.

Phenomenological reduction deals directly with experience. It is an especially valuable method when "experience" is the main or a major factor under consideration, as in the poetic experience. It is an important first step in the study of any phenomenon, because it retains the unity of the experience and provides a molar description of it, which can be used to guide future research.

Furthermore, phenomenological reduction proceeds with a minimum number of preconceptions. It is impossible to proceed without any preconceptions (MacLeod, 1970), but in phenomenological reduction those that cannot be eliminated are made explicit. In addition, these preconceptions do not make phenomenological reduction a closed-system, because it can discover categories within the subject's descriptions that are not part of the preconceptions with which it started. For example, in "application," the description derived through the previous four operations is applied to a set of randomly selected sample cases and the formula is elaborated, if necessary, to fit the actual descriptions. In this way a researcher using phenomenological reduction can come up with categories that he has never dreamed of and maybe does not even experience. Because of this, phenomenological reduction is exploratory in the highest sense of the word.

Another advantage of phenomenological reduction is that it can work within the traditional experimental situation. Laboratory conditions and the independent variables can be as highly structured and controlled as in any behavioristic situation (e.g., Colaizzi [1969] studied the experience of learning nonsense syllables across trials). If unanimity is not required, that is, if it is not necessary that each of the categories of the "fundamental description" is implicitly or explicitly present in the report of each subject, then each aspect is reported in terms of either frequency or percent. When a phenomenon can manifest itself in a number of ways (e.g., poetry), then multiple-group studies can treat these frequency ratings as raw data and make across group comparisons using statistical analysis. As far as the experimental situation is concerned, the only necessary difference between phenomenological reduction and behavioristic experimentation is that in phenomenological reduction the dependent variable is the experience itself.

But phenomenological reduction is by no means the perfect technique -- the panacea for all psychological illnesses. It can deal only with experiential responses, and it can only deal with those aspects that can be verbalized, stressing verbalization at the expense of the preverbal, the imaginative, etc. Unconscious, subconscious, and reflexive behavior can only be tested indirectly through aspects of these behaviors that can be made conscious -- implicit references. Because phenomenological reduction deals with experience, it lacks some of the rigor of empirical studies. It has to assume that subjects have described their experiences both honestly and thoroughly. Finally, the analysis based on this method is more cumbersome than behavioristic studies, because it requires insight from the experimenter in reading and explicating implicit statements.

In short, phenomenological reduction is not a cure-all for experimental psychology. It is an important first step. Whenever possible it should be followed by more rigorous behavioristic methods, which can deal more specifically with individual features. But these individual features can be studied in the light of the total phenomenon, because this total phenomenon is just what is described from the start through phenomenological reduction. In the absence of a comprehensive theory, this molar description can be used to relate individual features, tie masses of data together, and provide a direction for later empirical research.

PURPOSE AND EXPECTATIONS

The present experiment used two methods -- phenomenological reduction and an extensive analysis of specific questions and scales based on a more traditional behavioristic approach. The phenomenological reduction of written protocols provided "fundamental descriptions" of the poetic experience in terms of its salient features. These descriptions included a general description, and specific descriptions of the role of imagery, feelings, and unification.

The second part of the experiment was designed to deal more specifically with the main categories under consideration: (1) imagery, (2) emotion, (3) unification, and (4) "psychical distance." For this part, preconceived categories and specific hypotheses were translated into specific questions and rating scales, which could be handled quantitatively through correlational and other statistical methods. This part of the experiment was designed to get at important but less obvious aspects of the poetic experience -- features that might have gone unreported without direct questions to bring them to subjects' attention.

Changes in the Experience as a Function of Repeated Readings

It was anticipated that the experience of a poem would change as the subject read and, later, reread the poem, and that the nature of this change is to some extent predictable. Initially, the basic units of a poem are probably small units of approximately the same size. Max Wertheimer's "Law of equality" (in Werner, 1948) states that, "When dealing with 'ambiguous' figures, other conditions remaining equal, that figuration will be established which contains a maximum equality of parts (p. 22)." This law was devised to explain configural groupings in the visual world, but may have important implications for the study of poetry. If carried over into this domain, it predicts that a poem may be seen as such a configuration so long as it remains "ambiguous." Wallin (in Wheeler, 1923) has noted a similar phenomenon in speech and has called this an "expiration group," a small psychological unit with a duration of about a second and a half. Wheeler (1923) has shown how this concept can be applied to poetry by using the following example from Thomas Gray's "Elegy Written in a Country Churchyard:"

> The curfew / tolls the knell / of parting day /
> The lowing herd / wind slowly / o'er the lea, /
> The ploughman / homeward plods / his weary way /
> And leaves the world / to darkness / and to me. /

Each of these occupies one beat of attention (Wheeler, 1923). It should be emphasized that when used in this way an expiration group is a unit of meaning rather than one of meter. When a poem moves at a much faster pace, the expiration group can be much larger in terms of the number of words within it, as can be seen by a second example using a nursery rhyme (Wheeler, 1923):

> Sing a song of sixpence / a pocketful of rye, /
> Four and twenty blackbirds / baked in a pie /
> When the pie was opened / the birds began to sing /
> Oh wasn't that a dainty dish / to spread before the king. /

As the reader becomes more familar with the poem, these original units become more closely tied to other units according to the poet's original intention. On the one hand, they become conceptually tied together through an understanding of what the poem means. But they also become interconnected through the process of "integrative ambiguity" (Kaplin and Kris, 1948), where clusters of meaning interconnect to define and specify an original cluster. This process, according to Merleau-Ponty (1962), is responsible for the "dynamic" quality of poetry -- poetry contributes to the changing meaning of words, rather than relying on accepted, ready-made meanings. On this basis, it was predicted that, with repeated readings, the basic units of the poem would become more variable in size. There may still be small units, but interspersed between these smaller units will be larger units which cannot be subdivided without drastically altering their meaning.

"Word music," rhythm, rhyme, alliteration, etc., should be less prominant on the initial reading for the same reason. Breaking the poem up into expiration groups could destroy the natural rhythm of the poem. There is no necessary correspondence between expiration groups and meter and the expiration group is the more dominant unit, because it is the one in which basic meaningful units are grasped. Later on, as basic units are combined into larger units, word music can be seen as occurring within these units and should be seen as a more prominent feature.

In the initial reading, conceptual understanding might be limited for the same reason. Although expiration groups are used in an attempt to grasp meaning, it was predicted that they would actually break up the unity of the poem and, in this way, interfere with understanding. Images and feelings should be affected less, because they can occur within an expiration group, whereas meaning relies on the context of the poem as a whole. For this reason, as well as others, it was predicted that meaning would not be grasped initially, and would play a smaller part in the unification and enjoyment of the poem than either imagery or feeling.

With repeated readings, it was also predicted that images would become more specific and clear, because they become more specified in terms of the increasingly meaningful context of the poem. As the meaning and context become clearer, these images will become more specific. For the same reason, feelings are apt to be more vague and general on the first reading, and should increase in clarity and specificity with repeated readings.

This lack of clarity and specificity of images and emotions on the initial reading is also partly attributable to the likelihood that both are more personal during the initial reading, e.g., one's father may be seen as "the man" described in the poem. The poem is apt to be interpreted to fit the image rather than specify it. In this way, both images and emotions probably hinder enjoyment and understanding more on the intial reading, because the poet's descriptions and one's personal images and emotions are not always reconcilable.

Images and feelings should be less closely tied together initially than on subsequent readings. Both arise periodically from the context, but not always simultaneously. Lines can be emotional without inducing a clear image --

> This is the way the world ends,
> This is the way the world ends,
> This is the way the world ends,
> Not with a bang but with a whimper.

Similarly, some images might not have emotional connotations.[2] Without an over-riding sense of the meaning of the poem, images and emotions may not always be reconcilable. This is not to say that images and emotions are always unified by conceptual meaning. They are not. But conceptual meaning may play an important part when they occur periodically out of sequence.

When images and emotions are related, further imagery may emerge through a process which Valentine (1924) has called "creative imagery activity." A feeling accompanying an image arouses a number of secondary images associated with the feeling rather than the poem itself. Secondary imagery probably occurs more frequently during the initial reading, because during this reading the primary images themselves fall within separate unrelated groups. The images are apt to be seen as more isolated and will allow more free-association. Therefore, the images will seem more personal. At a later stage, images will be specified both in terms of the context of the poem and in terms of their relationship to other images. They are likely to allow less free play and be seen as more closely tied down by the poet's original intentions.

Finally, the physical aspects of the poem are expected to conflict with both imagery and feelings, and there probably is an inverse relationship between them. When the reader's attention is drawn to the words as words, he will be unable to attend to the referents behind them. According to Valentine's (1924) "Law of compensation or rivalry," "visual imagery is reported to displace, or be displaced by, auditory imagery, or by emphasized attention to rhythm, sound or meaning (p. 190)." Hevner (1937) found that when explicit meaning and narrative context are absent, meter is the most strongly and clearly experienced factor. In short, a reader can attend to either the words or their emotional, imaginative, and/or conceptual referents, but not to both words and referents simultaneously. For this reason, "word music" (rhythm, rhyme, alliteration, etc.) is expected to accompany a decrease in emotion, imagery, and even understanding.

Psychical Distance

Another factor under consideration is the relationship between Bullough's (1912) concept of "psychical distance" and Carl Jung's (1971) concepts of introversion and extraversion. According to Bullough, when we view (or read) a work of art, we see our "affections" as somewhere along a subject-object continuum. The ideal viewing distance is near the middle or as close to under-distancing as possible without loss of distance. Distance can be lost by either over-distancing or under-distancing. Under-distancing occurs when someone becomes too subjective, he feels the work of art as too much a part of himself, and it appears "crudely naturalistic," "harrowing," or "repulsive in its realism." When someone is too objective (a common fault of critics), he is over-distancing, and the work of art "produces the impression of improbability, artificiality, and emptiness, or absurdity." Bullough feels that under-distancing is a failing of the subject; whereas, over-distancing is most frequently due to the work of art itself. Psychical distance has been identified before by Kant, Schopenhauer, Bergson, and others (Kreitler and Kreitler, 1972), but is has been most fully developed by Bullough.

Two criteria were used in the present experiment to measure "psychical distance." First of all, content analytic procedures were used to measure subject-centeredness in the subject's description of his experience. "Subject-centeredness" (Kuiken, 1973) is defined as "the extent to which the communicator is explicitly represented in his communication (p. 1)." The second distance measure was a direct statement by the subject of where he felt that his emotions and images were located in reference to himself (as part of the poem or part of himself). These measures were correlated with the scores received by the subjects on the Introversion-Extraversion scales of the Myers-Briggs Type Indicator (1962) to see whether psychical distance is more a function of a lasting dispositional attitude or varies from poem to poem. It was expected that there would be a common tendency among introverts to under-distance and among extraverts to over-distance.

Introverts and extraverts may also differ in the way they view their poems. Introverts are probably more aware of the poem's physical aspects, not only "what" is said, but "how" it is expressed. Both feelings and images are likely to be seen as more personal, and introverts probably produce more secondary images. Secondary images may never occur among extraverts. Their emotions and images are probably more directly related to the poem's content, and because of this, imagery and emotion should seldom detract from either their enjoyment or their understanding.

METHOD

DESIGN

The experiment consisted of a 6 x 2 x 2 x 2 design: six poems, introversion-extraversion, male-female, and trials (repeated measures). The design is completely balanced so that of the twelve subjects reading each poem, three were male introverts, three were male extraverts, three were female introverts, and three were female extraverts. During the first trial, each subject read one of six poems once, and then described his experience of the poem in a general way, answered several open-ended questions dealing with imagery, emotions, and unification, and completed a number of scales dealing with very specific aspects of the poetic experience, e.g., liking, understanding, attention to physical features, etc. (See Appendix C). During the second trial, which took place at the same hour two days later, subjects reread the poem several times before making a final reading and then answered the same questionnaire, including additional questions about general reactions to the experiment. A control group was used to assess "testing effects" (Campbell and Stanley, 1963). According to Campbell and Stanley, testing effects are "the effects of taking a test upon the scores of a second test (p. 175)." The control group was not given the complete questionnaire on the first trial. They merely read a poem ("The Hollow Men") and then, in a general way, described their experience of it. On the second trial, they completed the entire questionnaire, as did the experimental subjects.

Poems

Six poems were used in the present study:

(1) T.S. Eliot: "The Hollow Men" (1925)
(2) T.S. Eliot: "Journey of the Magi" (1927)
(3) William Butler Yeats: "Sailing to Byzantium" (1927)
(4) Lewis Carroll: "Jabberwocky" (1871)
(5) Percy Bysshe Shelley: "The Cloud" (1820)
(6) William Shakespeare: "Like as the Waves" (1609)

These poems represent a wide, but by no means exhaustive, range of themes and verse forms. It has been assumed that no sample of six poems could cover the entire range of poetry, and that all attempts at generality would be accompanied by a loss of depth. By using "literary giants," it is possible to avoid differences that have been found when poems of variable or inferior quality were used (Patrick, 1939; Britten, 1954).

"The Hollow Men" and "Journey of the Magi" were chosen in order to compare responses to the same author. They have the same metaphysical base and were written at about the same time, but they differ in theme and narration. "The Hollow Men" is told by a negative shadow figure. Its theme "is a return to sanity by way of religion (Baldridge, 1954, p. 134)." The "Journey of the Magi" is one of four "ariel poems" published between "The Hollow Men" (1925) and "Ash Wednesday" (1930). Its narrator is the initiated hero, who has returned to reality at the point at which one era is ending and another is beginning. He has to make the hard adjustment of living with and communicating what he has learned to those who have not been initiated (Heading, 1964).

Yeats' "Sailing to Byzantium" was selected as a contrast to Eliot's poems because it was written from another metaphysical perspective, one which is likely to seem less familiar to most subjects. Yeats' writings fall into two periods -- before and after 1917. In the later period, he turned from a style that was primarily intuitive to a more explicit use of methodological devices and allegory, all part of an underlying metaphysical system, which he later outlined in _A Vision_ (1925). His two Byzantine poems deal with his romantic yearning to step out of time and become one with art (Seiden, 1948) and also have connotations of transmigration, which was Yeats' theory of life after death. Eliot considered Yeats the "greatest poet of our time," but he pointed out that their doctrines were vastly different (Eliot, 1948).

"Jabberwocky," from Lewis Carroll's _Through the Looking Glass_ (1871), was chosen as the major representative of nonsense poetry. Nonsense poetry, because it lacks a conceptual scheme, is apt to be reacted to on a physical rather than a conceptual level (Hevner, 1938). This tendency is likely to be increased even more because the poem rhymes. Rhyme seems to highlight the physical aspects at the expense of the conceptual (Wheeler, 1924). Another way of perceiving a nonsense poem is to impose a personal scheme onto it in order to make sense where there is none, i.e., projection. This should lead to a greater number of secondary images.

"The Cloud" was selected because it represents what people normally think of when they think of poetry. It is in many ways the "typical" poem. It rhymes. Its topic and content are fairly straightforward, and it may be reacted to on a surface level. Because it is a nature poem, it may please the reader, but it does not require an emotional commitment. Imagery seems to be its most important feature.

The final poem, William Shakespeare's "Like as the Waves," was chosen because it is a sonnet. The sonnet is the most rigidly controlled form of verse, with the possible exception of the Japanese "haiku" and certain seldom used fixed poetic forms, e.g., villanelle, sestina, rondel, etc. Sonnets are always written in iambic pentameter, have fourteen lines, and rhyme according to a prescribed scheme (in this case ABABCDCD EFEF GG). In addition to these structural characteristics, Shakespeare in "Like as the Waves" also makes use of onomatopoeia - the poem's rhythm and sounds convey the rhythm and sounds of waves.

The poems themselves, in the form in which they were given to the subjects during the actual experiment, are presented in Appendix A.

TEST MATERIALS

The Introversion-Extraversion scale of the Myers-Briggs Type Indicator (1962) was used to test the dispositional components of over-distancing and under-distancing. Knapp (1964), using this scale, has found a preference for realistic and fantastic (surrealistic) paintings by extraverts, and geometrical abstract and expressionistic paintings by introverts. Similar differences have been reported by Barron and Welsh (1952), Cardinet (1958), Eysenck (1941), Knapp and Green (1960), and Ralston (1961), using other indicators.

The Myers-Briggs indicator is based on the Jungian typology and is certainly closer to the Jungian model than any other scale purporting to measure introversion-extraversion. All other scales, most notably Eysenck's three tests (Maudsley Medical Questionnaire, Maudsely Personality Inventory, and Eysenck's Personality Inventory), measure extraversion as if it were equatable to "sociability". The Myers-Briggs includes sociability components, but these are more related to the Jungian feeling function or feeling and extraversion in combination. Introversion-Extraversion scale is based on a number of factors other than sociability, and is supposedly derived from Jung's original conception. The only other test taken directly from the Jungian model is the Psychological Type Questionnaire (Gray and Wheelwright, 1946), which has a markedly lower split-half reliability. The reliability of the Myers-Briggs has been well documented by Ross (1961) and Stricker and Ross (1962; 1963), as well as Briggs (1962). Jung's definitions of introversion and extraversion are used, because they correspond very closely to Bullough's concepts of under-distancing and over-distancing.[3] Introversion is defined as a "looking inward." Extraversion is defined as an orientation towards the outside world.

SUBJECTS

Eighty-four subjects participated in the present experiment. Twelve subjects read each of the six poems and 12 subjects acted as controls. Poems were randomly assigned to subjects, but each cell was matched for both sex and introversion-extraversion. Introverts and extraverts were selected from a sample of 326 subjects through the scores obtained on the Myers-Briggs Type Indicator (1962). A median split at 106 was used as the cut-off point rather than the standardized mean of 100. If 100 had been used, there would have been twice as many introverts (n = 217) as extraverts (n = 109), a proportion too large to be attributable to chance alone. The median split, on the other hand, divided the types into groups of equal size.

Because the task was primarily linguistic in nature, only English-speaking occidentals were used. For homogeneity, all data derived from persons over 30 was deleted. Thus, the entire sample was made up of Caucasian college students between the ages of 18 and 30 matched for introversion-extraversion and sex.

PROCEDURE

The experiment was conducted in a comfortable, non-sterile environment. The room was amply furnished, but all decorations were selected for their lack of meaningful content, so that they did not induce their own meaning into the experience and, therefore, the descriptions of the subjects.

There were two trials in the present experiment. During the first trial, subjects were given a poem and asked to read it through once, "without spending too much time with it or going over any part of it a second time." When they had completed this initial reading, experimental subjects were given the questionnaire. Control subjects read their poem once, but were not given the questionnaire on the first trial. They were merely asked to describe in a general way their experience of the poem.

The second trial took place at the same hour two days later. The subjects were told that they would be doing pretty much the same thing but that they would be spending more time with the poem this time. To adjust for poem length and individual differences in reading speed, the time spent on Trial 2 was derived by multiplying the time each individual spent on Trial 1 by four. So that the subject did not have to concern himself with time, an electrical timer turned on a blue light when the allotted time was up. Then the subject was asked to make one final reading and report on his experience of the final reading. During this trial, both experimental and control subjects were given the complete questionnaire.

The poems were presented without footnotes or the names of the authors. The absence of the poet's name probably removes or lessens the image of the poet behind the poem (Wheeler, 1923) or identification with the author (Kreitler and Kreitler, 1972), but the bias induced into the perception of the poem by knowing the author's name is also eliminated. This bias covers more than the poet's image, and has been amply demonstrated by Farnsworth and Misumi (1931), Solomon Asch (1948), plus a barrage of recent experiments dealing with credibility and persuasion (e.g., Aronson, Turner, and Carlsmith, 1963). The subjects were only told that the poem was written by a well-known poet.

Subjects were left alone during the experiment, but the experimenter was just outside the room to answer any questions that might have come up.

QUESTIONNAIRE

In the first part of the questionnaire subjects were asked to:

> Try to recall your experience of the poem as you read it. Please describe that experience. Describe the poem itself, its meaning, or its content only when this is necessary to elucidate your experience.

In addition to this broad general description, subjects were asked whether they experienced images or emotions. If they reported that they had, they were asked to list them in rank order according to their importance or prominence and to put either the notation "(poem)" or "(myself)" behind each, "(poem)" if they saw the images or emotions as part of the poem itself or "(myself)" when the images and feelings seemed to come primarily from themselves. They were also asked to describe the part images and emotions played in their experience of the poem.

In addition, the questionnaire included eight-point scales dealing with the frequency, specificity, and clarity of both images and emotions, their contributions to enjoyment and understanding, and the frequency and contributions of secondary imagery. Scales were also used for other aspects such as, attention to physical features, word music, liking, and understanding, as well as the contributions of images, feeling and meaning to unification and enjoyment.

Unification was assessed by asking the subjects to go through the first part of the poem and circle what seemed to them to be "the natural meaningful units of the poem." After this was done, they were asked to describe how they had formed these units and to describe any other form of unification that they noticed.

During the second trial, the questionnaire included an additional page, in which the subjects evaluated the experiment, the time allotted to the second trial, and the contribution of the experimental situation to their experience of the poem. The actual questionnaire is presented in Appendix C; instructions given prior to the questionnaire are presented in Appendix B.

PSYCHICAL DISTANCE MEASURES

Two measures of psychical distance were used in the present investigation. The first, "subject-centeredness" (Kuiken, 1973), is a six-point content-analytic scale designed to measure experiential immediacy by scoring the extent that the communicator is explicitly represented in his communication. A score of "1" is given when a unit of analysis includes explicit reference to the subject only (e.g., "I am lonely"). A score of "2" is given when the unit includes a reference to both the subject and an external object(s) but in which the subject remains the central focus of the communication (e.g., "I dislike the poem"). A score of "3" is given when the unit refers to the subject and an external object or person in parallel action or mutual relationship (e.g., "We [You and I] were talking"). A score of "4" is given to units in which the subject is present in a communication, but is not the central focus (e.g., "The poem confused me"). A score of "5" is given when the subject and an external object are included jointly as the object of the communication (e.g., "The poem confused us"). And the score of "6" is given to units in which the subject is not explicitly included at all (e.g., "Water is wet." "Philosophers are fools"). An average score is obtained for each subject by dividing his total score by the number of units written. Low scores represent more immediacy; high scores represent increased distance.

The second measure was formulated explicitly for the present experiment in an attempt to measure "psychical distance" in relationship to images and emotions. Subjects were asked to rank order their images and emotions and report whether each one seemed to come mostly from the poem or from themselves. The distance score was tabulated by giving one point to the least important, two to the next, three to the third, and so on; and then subtracting the total number of points allotted to personal images (or emotions) from the total number of points allotted to images (or emotions) from the poem. The average distance score was calculated by dividing this distance score by the total number of images (or emotions) according to the following formula:

Average distance score =

$$\frac{\text{Number of Points for Poem - Number of Points for Myself}}{\text{Total Number of Images (or Emotions)}}$$

The average distance score represents a point on a continuous index representing the amount of distance involved.

Thus, a person reporting only one emotion and reporting that it came mostly from the poem would have an average distance score of +1.00. Someone reporting two emotions from the poem would have a score of +1.50. The following configuration:

3 Hate (Poem)
2 Boredom (Poem)
3 Despair (Myself)

would have a score of +1.33; $\frac{(3 + 2) - 1}{3} = +1.33$. Note that the number was reduced by 0.17 from the previous example because a third personal emotion was added.

The whole procedure represents a rather direct measure of psychical distance and seems especially applicable for emotions, since emotions are more easily ranked according to importance. A rank ordering of images is more difficult in that the basis for the rank is often obscure even to the person himself. But images do seem to vary in importance and whatever the basis (or bases) for the variation, the order is still detectable by the individual and plays a part in the distance of the poem. It should be pointed out, however, that Bullough's original concept of "psychical distance" applied only to emotions, not images. For this reason, the distance scale should be considered a measure of emotions derived from an aesthetic experience. In all other cases, it can be considered as the amount of subjectivity or the distance placed between a person and an object for a given mode of cognition.

RESULTS

PHENOMENOLOGICAL REDUCTION IN THE PRESENT EXPERIMENT

In the present investigation, subjects' written descriptions of their experience of poetry were reduced to "fundamental descriptions" through a four step process: (1) preliminary listing, (2) grouping, (3) constituent definition, and (4) quantitative analysis. Through a fifth step, these fundamental descriptions are resynthesized into a meaningful whole. In the first part of this section, an attempt will be made to explicate these operations, and a sample description will be used for illustration. After this, the fundamental descriptions will be presented. These will include the constituents derived from the main descriptions on each trial and those derived from the subjects' descriptions about the specific roles of imagery, emotions, and modes of unification.

The Phenomenological Method Used

During the preliminary listing, each protocol was read and broken down into independent meaningful units. Each thought containing a separate idea was treated as a separate unit and these thoughts were transferred to a preliminary list. In most cases, the thoughts were transferred directly with only minimal changes in the original wording, but when a central idea was expanded at length so that there was a great deal of redundant peripheral information, only the central theme was transferred and the peripheral information was omitted.

Similarly, all redundant descriptive expressions and descriptions that did not pertain directly to the poetic experience (e.g., detailed descriptions of the poem itself) were eliminated during the initial listing.

Explication or "reading between the lines," which forms part of the most traditional phenomenological studies, was not used in the present experiment because it seemed impossible to proceed without potentially biasing philosophic, aesthetic, and psychological preconceptions; so the logical alternative was to reduce the possibility of subjective error to a minimum. The reduction of error imposed on the data through preconceptions is especially important while doing exploratory research in a field where there is a host of philosophic and theoretic speculations - such as the poetic experience - and it is made even more necessary when an experimental analysis is carried out simultaneously. Preconceptions form the very backbone of experimental psychology, since they are the hypotheses to be tested, but they are detrimental to phenomenological studies whose ultimate aim is "preconceptionless" description. For these reasons, only explicit statements or ideas were used to form the preliminary list.

To show how preliminary listing was carried out, a sample protocol will be taken from a subject's description of her experience of "The Hollow Men" after a single reading (Trial 1).

> At first I thought that people aren't stuffed men, then as I read the poem it confused me, I couldn't really understand some parts of it, since, when I read poetry I usually read a poem four or five times to get the meaning. I thought: "What a confusing mixed-up poem, doesn't even make sense, talking about dead people and then about life and a kingdom." Just couldn't comprehend his ideas, what were his ideas, it is still puzzling me. I didn't really enjoy it because it didn't seem to have any real beauty to it.

This description contains six independent ideas, which are listed in abbreviated form during the operation of preliminary listing.

1. Initial rejection, then confusion.
2. Lack of understanding of some parts.
3. Usually read poetry four or five times to get the meaning.
4. Questions asked ("What were his ideas?")
5. Poem as puzzling.
6. Poem as lacking beauty and therefore not enjoyable.

Abbreviation is an important part of this preliminary process, especially when a large or complete sample is used in deriving the preliminary categories, but the context for the abbreviated statements should be remembered. Causal and temporal relationships (e.g., initial rejection, then confusion) should be retained, because two related ideas are phenomenally different than the same two ideas in isolation (e.g., rejection and confusion).

Preliminary listing represents a first order reduction and culminates in a rather lengthy disorganized list of basic meaning units. In the present investigation, more than a thousand independent ideas were included in the initial lists. The next step was to reduce these categories to a more workable form. This was accomplished through the process of "grouping."

During the stage of grouping, the categories derived through preliminary listing were grouped with related categories which seemed to contain the same essential meaning. This is a dialectic process which involves, on the one hand, identification of the essential themes and, on the other hand, an expansion of these themes as new cases are included within a group. Identification is only finalized after a complete group has been formed, but the formation of a group is only possible after an essential idea of "sameness" has emerged. With an idea of similarity in mind, the essential constituents are derived from the preliminary list. This constitutes a second order of reduction.

Although grouping occurs only after a complete preliminary list has been derived from the descriptions of all the subjects, the bases for grouping can be exemplified by the description used above. For example, the categories of "lack of understanding of some parts" and "poem as puzzling" occur in the same group and help to make up and define the constituent that will later be rather broadly labeled as "lack of understanding." "Initial rejection, then confusion," "poem as puzzling," and "questions asked" help make up and define the constituent "curiosity aroused (suspension)." The statement that she "usually reads poems four or five times" is an evaluation of her present experience within a task situation - "attention to task." The description of not being able to enjoy the poem because it seems to lack any "real beauty" makes up part of the constituent which later becomes "dislike." Thus, broadly speaking, the subject's experience during the reading can be characterized by a lack of understanding, dislike of the poem, attention to task, and a suspension of an emotional commitment rather than an out-right rejection.

The above example shows an important characteristic of the grouping process - group overlap. The statement that the "poem was puzzling" conveys both the idea that it was not understood and that it arouses curiosity. It contributes to the final definition of two separate constituents. Because the constituents were derived through a process of reduction in which a single Gestalt is being described and because several ideas can be expressed with a single phrase, such overlap is not uncommon. At the elementary level, the constituents remain relatively independent in spite of such overlap, e.g., lack of understanding conveys a different idea than "curiosity aroused." At a higher level, the constituents are all related through their contributions to the general poetic experience. When the overlap is complete and all of the categories of a given constituent are included as a subpart of a more conclusive constituent, the subsumption of the lesser is included in the tables.

These first two operations of preliminary listing and grouping, are presented in Appendices D and E, using the main description of Trial 1 as an example. The entire process is exemplified in Appendix D using four of the constituents derived from the main descriptions: (1) lack of understanding, (2) emotional empathy without understanding, (3) character identification, and (4) images as the main reaction. Here the preliminary categories are presented with the actual written statements from which they were derived. These four categories help form part of a more complete list of groups presented in Appendix E.

Appendix E includes all of the grouped categories derived from the subjects' description of their experience of the poem during the initial reading. It shows the extensiveness of the grouping step and exemplifies the process of grouping in general.

After the data had been grouped, the next step was to define these constituents by drawing from the ideas contained within a group. The categories contained within a given group were translated into a more general description, which accounts for each specific instance. This is a description at what Giorgi (in press) calls the "general level," but if the process is to remain truly descriptive, these expanded definitions should include only ideas explicitly contained in the group it defines. Nothing should be added by the experimenter in an attempt to expand or redefine these constituents. (The accuracy of this step in the present experiment can be tested by comparing the general constituent definitions of Table 1 to the categories from which they were derived, which are included in Appendix E.)

The final step in the reductive phase, "quantitative analysis," is not a necessary one and is usually omitted in phenomenological studies, because phenomenology is more concerned with "qualitative" aspects of experience. Quantitative analysis is simply a frequency count made by going back to the initial descriptions and summing the number of times that a constituent recurs. In the present experiment, it also involved a rank ordering of the constituents according to their frequency of occurrence. This step was included in the present study because a frequency count can be used as a partial index of the importance or salience of a given constituent within the general experience. It can also serve as a means of comparing the derived constituents to the actual protocols, so that a check can be made on whether each meaningful unit had been accounted for. It is important that every independent idea be covered by at least one constituent or an aspect of the experience will have been missed.

The four steps of phenomenological reduction (preliminary listing, grouping, constituent definition, and quantitative analysis) culiminate in a "fundamental description," which is simply a ranked list of constituents and general descriptive statements about these constituents, together with their frequency of occurrence. Once this reductive phase has been completed, the next step is to reformulate the derived constituents into a coherent general description which characterizes the experience as a whole. The first step in this resynthesis is to separate the general characteristics from those constituents which represent unique perspectives, e.g., specific orientations assumed by some of the subjects but not by others. It has been assumed in the present study that the most important features of the general poetic experience are those ideas reported most often by the subjects themselves. A second feature of general characteristic is that they should be limited to constituents that are not directly contradicted by other constituents. General characteristics are, then, frequently reported non-contradictory constituents. The final product of this resynthesis is a general description which includes both essential features and takes into account constituents unique to various perspectives. The presentation of this resynthesis will be deferred to the "Discussion" section, where it will include not only aspects of the phenomenological study, but the supportive information obtained through experimental analysis.

Phenomenological Results: General Descriptions

The "fundamental description" of the poetic experience after the first reading is presented in Table 1. This table includes a ranked

Table 1

Fundamental Description of the Poetic Experience After a Single Reading, Trial 1.

Rank	Constituents	General Description	Percentage of Occurrence
1	Conceptualization	Experience of successful and unsuccessful attempts to grasp meaning in terms of abstract ideas, statements concerning the importance or necessity of conceptual understanding. (Subsumes 3A, attempt to impose meaning conceptually.)	50%
2	Lack of Understanding	Descriptions of the poem as difficult to understand or grasp, hard to read, puzzling, baffling, confusing, or ambiguous.	41%
3	Attempt to Establish or Impose Meaning		39%
	A. Conceptually	Poem interpreted in terms of a single abstract or universal concept, a general story, a single metaphor, or symbolically. Poem seen as having specific religious connotations, a moral message, or an underlying conceptual meaning. Feeling that the whole poem was summed up by a specific meaningful part, such as the title, italicized verse, or first stanza.	31%
	B. Through Imaging	An attempt to understand the poem by using images derived from but not contained in the poem. These images may be derived through free-association, daydreaming, or generation of a general setting.	10%
4	Emotional Experience	Feelings of specific emotions seen in or induced by the poem. Attempts to identify or experience the emotions of specific characters of the author himself. Emotions experienced as very real or believable.	36%

Table 1 (continued):

Rank	Constituents	General Description	Percentage of Occurrence
4	Without Conceptual Understanding	Feeling that the poem conveyed a specific emotion (e.g., sadness, eerieness, calm or quietness) even though it was not understood; reaction primarily or solely in terms of emotions with expression of uncertainty or confusion.	13%
5	Fragmentation	Inability to relate parts into a meaningful whole; no overall picture of what was going on. Different emotions experienced during different parts of the poem, sympathy with opposing characters within the poem (e.g., Boy and Jabberwocky). Confusion trying to relate parts or comparisons. Focal attention to subparts (e.g., title, italicized verse, last stanza). Statements as to the poem's lack of continuity, change in content, or that "each part of the poem could have been a separate poem itself."	34%
6.5	Images	Descriptions of specific images or statements about the role of imagery in the poetic experience.	30%
	As Main Reaction	Reaction mainly or solely in terms of prevalent images. Images as only result with conceptual meaning playing a minor role or not present.	9%
6.5	Attention to Task *per se*	Attention to or evaluation of oneself in a task situation. Concern or apprehension about the surroundings, the experiment or the questionnaire, sometimes leading to a minimal experience of the poem.	30%
8	Attention to Physical Features-*Style*	Reaction or specific emotion based on structural components such as meter, rhythm, repetition, italics or the novelty of the words.	26%

Table 1 (continued):

Rank	Constituents	General Description	Percentage of Occurrence
9	Daydreaming	Production of loosely connected images or thoughts instigated by the poem but not part of the poem's content. Free-association from a central image or setting so that the imagination is let loose even though it does not conform to the poem's content. (Subsumes 10.5, Personal Identification.)	20%
10.5	Personal Identification	Identification through the recall of similar personal experiences (e.g., personal memories of traveling, specific feelings of coldness, etc.) Free-association to events implied but not described in the poem.	18%
10.5	Presence of Author	Reaction to the author based on sympathy or disagreement. Poem's meaning as personal. Communication from author.	18%
12	Curiosity Aroused (Suspension)	Poem as thought provoking, puzzling; interest aroused because of doubts about the underlying meaning. Feelings of uncertainty, uneasiness, etc. Desire or need to reread the poem.	16%
13	Dislike of Poetry, in General	General dislike of poetry as a whole. Preference for other types of poems. Unsureness or feelings of inadequacy based on past experience with poetry.	14%
14.3	Lack of Involvement	Trouble concentrating experience as very limited or difficult to describe.	13%
14.3	Mixed Emotions (Conflict)	Different reactions to different parts, change or transition of emotions from rejection to empathy, often with discomfort, confusion, shock or bewilderment as mediating emotions within the	13%

Table 1 (continued):

Rank	Constituents	General Description	Percentage of Occurrence
14.3	(Conflict), cont.	transition. Feeling that a part of one's self is involved in the poem, but that another part remains a cold, aloof observer. Conflict based on sympathy with opposing characters within the poem.	
14.3	Dislike	Dislike or "indifference" based on the general experience or directed toward a specific aspect of the poem. Poem as lacking beauty or depth. Frustration due to an inability to grasp meaning.	13%
14.3	Character Identification	Identification with the poem's content through imagining oneself as a central character, through a relocation of "self" so that it is contained within the events described in the poem, or through the concrete experience of specific sensations (e.g., feelings of unlimited space, flight, and externality based on identification with "The Cloud"). Often accompanied by emotional transformations and sometimes questions about existence.	13%
18.5	Non-Empathy	Rejection of and dissociation from the views and images presented by the author, manifested through pity for the author, derogation of the narrator or poem, seeing the poem as a detached entity, or acceptance of the views presented in the poem with application to others only.	11%
18.5	Like	General statement about the poem being enjoyable or the feelings induced by the poem being somehow good.	11%

list of the constituents according to their frequency of occurrence and a general description of the constituents based on the preliminary categories from which they were derived. Minor cases of overlapping constituents are not noted, but when the overlap is complete so that one constituent forms a subpart of another, the subsumption of the lesser is noted in the table.

The most salient features of the poetic experience after the initial reading are a general incomprehension of the poem's meaning, an understanding limited to personal association, and an attempt to establish or impose a meaning onto the poem through a single approach,, i.e., conceptualization, emotions, imagery, or style. The first of these features, a general incomprehension of the poem's meaning, is represented by one of the most frequently reported constituents, "lack of understanding," but it is also implicitly included in a number of less frequently occurring constituents. For example, "fragmentation" implies that there is no overall unifying grasp of the poem. "Mixed-emotions (conflict)" suggests a similar lack of unification, but it also stresses the fact that different parts can be in direct opposition. "Curiosity aroused (suspension)" indicates that enough of the poem has been learned to arouse interest, but a portion of the poem is seen as vague and remains to be learned before a final decision can be made. Even "lack of involvement" and "non-empathy" suggest that the meaning intended by the author is not reaching the reader. All of these constituents point to the fact that a large part of the initial experience involves a general lack of understanding, which can manifest itself in a number of related ways.

When understanding is reported, it is usually limited to those aspects of the poem which can be readily incorportated into what one already knows, e.g., the poem makes sense because people relate to it personally. The personal nature of the poetic experience during the initial reading is reflected in the large percentage of people who report "daydreaming," and the use of these dream images to establish or impose meaning onto the poem ("Attempt to establish or impose meaning, through imaging"). This is also supported by the fact that when the author becomes present, it is usually because his ideas do not correspond with what the reader already thinks. But an even more direct statement of the personal nature of the initial poetic experience is the reports of those who identify with the poem through associating it with their own similar experiences - "personal identification." For these people, the only part of the experience which makes sense is the personal memories which it has caused them to recall. Finally, a small number of people also inject themselves into the situation presented by the poem, but bring nothing to the poem in the way of personal memories ("character identification"). Their experience is opposite to that reported above since they experience the events of the poem directly, unaffected by personal memories, daydreams, etc.

The attempt to establish meaning is not only personal during the first reading, it is usually "single minded" as well. Every possible cognitive approach - thinking, feeling, sensing, and imaging - is used by some of the subjects, but they are frequently used in isolation. One mode, presumably the preferred mode of each individual, is used to the exclusion of all others. Thus there are emotions without conceptual understanding, images without meaning or feelings, and attempts to interpret the poem in terms of a single concept or abstract idea. The simultaneous use of two or more modes was not reported in Trial 1.

Another common feature of the initial poetic experience is attention to various aspects of the situation which are not directly related to the poem's content - attention to physical features, the poet, or the task per se. "Attention to physical features" requires a separation between words as referents and words as objects in themselves with focal attention to the later. A similar separation is required when the author is viewed as an enity having an existence outside of the poem. But the greatest separation, and the one most detrimental to the experience itself, is the separation of the task of reading from the poem itself. The later is detrimental because it seems to be directly related to "lack of involvement," i.e., it is because one has "trouble concentrating" that his mind wonders to the task per se and, conversely, concern or apprehension about the task or situation can sometimes lead to a minimal experience of the poem.

Finally, evaluation of the poem during the initial reading seems to be made at a global level, i.e., the specific poem is seen as a general instance of all poetry and is "disliked" if the person dislikes poetry in general. Even when the poem is "liked," this enjoyment seems to be based on a general acceptance of the poem and not directed toward any specific aspect.

Table 2 presents a fundamental description of the poetic experience after the subjects had spent some time with their poem and then made a final reading. More specifically, it is a description of their experience during the final reading. This table shows that the experience has changed considerably from the initial reading. It has become more meaningful, less personal, and more complex in nature.

The increased meaningfulness is shown, first of all, in the constituent "increased understanding," where the subjects have reported that new aspects have emerged, and that there is greater detail and less confusion about individual words or parts. But it is not only at the molecular level that understanding increases, the poem also becomes more unified. "Unification" means that the individual parts, which have become more meaningful in themselves, have emerged into a coherent meaningful whole through a common conceptual, emotional, or imaginal bond. Whereas some subjects reported that both conceptualization and imaging aided establishing meaning during the initial reading, they now make explicit statements about how these different modes bring unity to the poem. The key to unification, for most subjects, seems to be a general conceptual idea of the poem's central theme, but a general emotional atmosphere or an emotional quality of the main character's disposition is seen quite frequently as holding the poem together. A central background image or the juxtaposition of opposing ideas can also be used for unification, but these are used far less frequently. Finally, another form of linking individual aspects is "fluid involvement." Here the aspects are not unified by a central means, but, on the contrary,

Table 2

Fundamental Description of the Poetic Experience on Trial 2.

Rank	Constituents	General Description	Percentage of Occurrence
1.5	Conceptualization	Experience as an attempt to grasp meaning in terms of abstract ideas. Poem interpreted in terms of its general conceptual meaning, a moral message, metaphorically or compared to specific other works. In many cases, an attempt to go beyond the surface meaning and derive (or project) a deeper meaning with universal or cosmic validity. (Subsumes 3A, Conceptual Unification.)	40%
1.5	Emotional Experience	Feelings of specific emotions seen in or induced by the poem. Increased attempts to identify or experience the emotions of specific characters or the author himself (e.g., "Father's Pride," "The Author's Longing for Life"). Reports of a change in the emotional response from Trial 1.	40%
	A. Attenuation	Decrease in the intensity of the emotion, poem seen as less frightening, less sad, less humorous, with other elements (e.g., rhythm) coming more to the fore.	6%
	B. Expansion	An increase in the actual number of emotions experienced due to a more careful reading.	2%
3	Unification	Linking of the different parts of the poem into a coherent and meaningful whole through the emergence of a central concept, a general atmosphere, or a central background image, etc., often bringing about the feeling that the poem has been understood for the first time.	31%

Table 2 (continued):

Rank	Constituents	General Description	Percentage of Occurrence
3	Unification (cont.)		
	A. Conceptual	Unification through a single central concept (e.g., death) or the juxtaposition of opposing ideas.	23%
	B. Emotional	Emergence of a general atmosphere (e.g., desolation) or an underlying aspect of the main character's dispostion (e.g., impression of power and sardonic savageness behind the cloud's tranquility) which ties the poem together or underlies specific imagery.	15%
	C. Imaginal	Unification through a central or background image.	7%
4	Imagery	Descriptions of specific images, statements about the role of imagery or about a change in imagery across trials.	32%
	A. Intensification	Increase in the number and clarity of images; descriptions as more vivid, scenes as more clear, general poem as more picturesque. Clarity often brought on by conscious attempt to form and clarify images.	12%
	B. Attenuation	Images as fewer and less clear; replaced by thought chains concerning possible meaning.	2%
5	Increased Understanding	General feeling of increased knowledge based on the emergence of new aspects, greater detail, clarified meaning and/or imagery, as well as less confusion based on individual words or parts; usually accompanied by a new and different interpretation of the poem which is felt to be more closely related to the meaning intended by the poet and a feeling of personal satisfaction and gratification due to the increased understanding.	23%

Table 2 (continued):

Rank	Constituents	General Description	Percentage of Occurrence
6	Narration	Reaction to the poem through the presence of the author or speaker. Appearance of a well-defined character through which a dialogue is conducted; acceptance or rejection of the message or emotions transmitted by the poem through sympathy or rejection of the author or speaker.	26%
7	Self-Application	Personal incorporation of what is seen as the poem's central theme or message based on an attempted intellectual or emotional resolution of specific questions (e.g., "Is dying really like being born?")	22%
8	Increased Involvement	Increase in interest or curiosity based on the poem appearing more enjoyable, fascinating, intriguing, easier to read; less confusing or boring. Increased personal satisfaction due to a clarification of the poem's meaning or a decrease in intensity of an original noxious emotion (e.g., depression).	20%
9	Non-Empathy	Rejection of and dissociation from the views presented by the author, manifested through derogation of the author, narrator, or the poem itself, seeing the poem as a detached entity, or acceptance of the views presented in the poem with application to other people (e.g., "What an old man had to say about life"), or situations (e.g., "Big cities").	19%
10	Attention to Physical Features - Style	Increased attention to structural features such as rhythm, rhyme, nonsense words, italics or structurally similar other words. Attention to specific lines as good expression and emergence of general feelings (e.g., "vainess") implied by the tone of the passages.	17%

Table 2 (continued):

Rank	Constituents	General Description	Percentage of Occurrence
11.3	Lack of Understanding	Continued confusion based on an inability to find meaning in individual parts or the poem as a whole, often accompanied by feelings of frustration and bewilderment, from failure to understand with repeated readings.	16%
11.3	Fragmentation	Inability to relate parts into a meaningful whole, no overall picture of what was going on; certain sections as still confusing. Obvious lines seen as alternating with lines without meaning; specific sections seen as contrasting with the general meaning; or poem segmented into specific meaningful units; experience of changing emotion with each part; or conflicting central image (e.g., several clouds pictured in "The Cloud.")	16%
11.3	Distancing	Increase in distance so that images, emotions, and general meaning are seen as more and more a part of the author's creation and less of a personal reaction. Increased emphasis on understanding the poem's subject from the author's point of view recreating the interpretation of one's own images to fit those of the author or re-evaluating a previous image and changing it to suit the poet's description. Increase in the tendency to witness rather than "experience" the poem, often accompanied by a decrease in the intensity of an original intense emotion.	16%
14.5	Integration	Synchronism of images, emotions, conceptual meaning, tone of passages, and/or word sounds into complex mental phenomenon involving two or more of the above (e.g., "specific feelings associated with the sound of words," "each image linked to the cloud's sense of power.") (Note: Whereas "unification" is used here to refer to a coordination of parts into a meaningful whole. "Integration" refers to the simultaneous coordination of different mental processes into a more complex phenomenal state.	14%

Table 2 (continued):

Rank	Constituents	General Description	Percentage of Occurrence
14.5	Personal Identification	Identification through the recall of similar personal experiences (e.g., memories of the ocean and watching the waves, "concrete" feelings of cold and exhaustion). Free-association to events implied but not described in the poem.	14%
16	Dulled Effects	Boredom, frustration, decrease in the intensity of the emotional experience due to *over-exposure*. Lack of enjoyment or motivating or inspired thoughts because no additional information is picked up with additional readings. Experience as nothing more than a "reading assignment," with a concentrated effort to just re-read for the time allotted.	12%
17.5	Fluid Involvement	Feeling of a constant moving, changing experience, either through a unitary transition of emotion so that one emotion is replaced by another in an orderly meaningful sequence, a continuous flow of concrete or visual imagery, or an integrated series of images and emotions.	11%
17.5	Attention to Task *per se*	Reflection directed toward the task of reading. Attention to physical features within the environment (e.g., clock, setting); anticipation of the questionnaire.	11%
19	Daydreaming	Production of loosely connected images and thoughts instigated by the poem but not part of the poem's content. Dreaming as a large part of the experiences. Images based on personal reflections of past experiences, present associations or thoughts about future generations.	10%

Table 2 (continued):

Rank	Constituents	General Description	Percentage of Occurrence
20	Character Investigation	Identification with the poem's content through imagining oneself as a central character, through a relocation of "self" so that it is contained within the events described in the poem or through the concrete experience of specific sensations (e.g., felt cold, tired, aching) as they occurred within the descriptions.	7%
21	Literal Interpretation	Literal description of the events or images as they occurred, without attention to emotional or conceptual aspects of the poem.	6%
22	Uninvolvement	Experience as shallow or insignificant, as nothing more than a "reading assignment" or as attenuated due to knowing what was coming.	5%
23	Disintegration	Experienced images without meaning or meanings without images; images replaced by thought chains concerning possible meanings.	4%

continually change as one emotion or image flows into, transforms, and is replaced by the next in what is seen as an orderly and meaningful sequence.

As understanding increases, the meaning becomes less personal and is felt to be more closely related to the meaning intended by the poet. The general trend is increased imagery and attenuation of emotions as both appear more and more a product of the author's creation. In some cases, there is an active attempt by the subjects to reevaluate the meaning of a previous image and change it to suit the poet's description. There is an increase in the tendency to witness rather than "experience" the poem and this is often accompanied by a decrease in the intensity of an originally intense emotion, so that the poem becomes less frightening, less sad, less humorous, etc. Some apply the poem to themselves through the attempted resolution of specific questions ("self-application"), but this is usually after the fact and not during the reading itself. Personal reactions, such as "daydreaming" or "personal identification," though still present to some extent, are reported less frequently, i.e., "daydreaming" dropped from 20 to 10 percent; "personal identification" decreased from 18 to 14 percent.

But the experience not only becomes more meaningful, it becomes more meaningful on several levels at the same time. Thoughts, emotions, images, and physical features come to be more closely integrated, and the single-minded approach, characteristic of the initial reading, gives way, in many cases, to a more complex approach in which two or more psychological modes merge into a more complex mental process. Thus the emotions without meaning give way to meaningful emotions, and unemotional images give way to images which are all linked to a single unifying emotion, such as "the cloud's sense of power."

Not only do central aspects of the experience change, but peripheral aspects change as well. "Attention to the task" or situation gives way to a higher order reflection which is directed toward the "task of reading" rather than the poem, the person himself, or aspects of the situation in isolation. "Presence of the author" gives way to presence of the "narrator." Whereas the initial dialogue was always reported as between the subject and the author, usually because the author's views were unacceptable, with repeated readings, there emerges, in many cases, a well defined narrator or author-narrator through which the dialogue is conducted. Whether this is the "Cloud," the old man who narrates "Sailing to Byzantium," or the speaker in the "Hollow Men" who includes the reader in the category "We," the new narrator is "in" the poem rather than "behind" it, i.e., qualified by the poem's content rather than reacted to on a global level. Finally, "attention to physical features," which is reported about the same, becomes more varied, and more detail and diversity is reported. There is also an increased tendency to relate specific emotions to structural features so that, for example, specific feelings are associated with the sound of words.

Finally, evaluation of the poem changes as well. Non-empathy, which actually increased as a response, is no longer based on an inability to incorporate the poem's meaning, but a specific rejection of that meaning after it has been understood. But more often there is "increased involvement," usually because the poem has become more meaningful or an original noxious emotion has decreased in intensity. But the nature of the enjoyment also changes, in many cases, from a global acceptance to a delight in specific aspects. This is not always the case, however. Whereas no individual differences based on amount of understanding appeared during the first trial; there now emerge clearly defined levels of learning which exclude and sometimes stand in direct opposition to each other. For some the poem cannot be learned no matter how often they read it ("lack of understanding"). For these subjects, obvious lines are seen as alternating with lines without meaning, the experience remains "fragmented," and they become frustrated or bewildered. Others learn the poem fairly early and become bored or frustrated as they have to continue reading without picking up any additional information ("dulled effects"). For these people, the imagery and meaning become "disintegrated;" they become "uninvolved," see less imagery, and come to view the poetic experience as nothing more than a "reading assignment."

Phenomenological Results: Imagery, Emotions, and Unification

In addition to the main general description, three other aspects of the poetic experience, imagery, emotions, and unification were studied in some detail. In a previous pilot study using phenomenological reduction alone, it became evident that these features played a major part in the poetic experience and it was decided to pursue their role to a greater extent by doing an individual reduction on each of them. Table 3 represents a fundamental description of the specific role of imagery on the first reading. Subjects were asked what part images played in their experience of the poem and Table 3 is the resulting product of a phenomenological reduction of that role. A fundamental description of the part played by emotions on the first trial is presented in Table 4. Table 5 represents the different modes that subjects used in unifying the poem. This table is the product of reducing statements about "how" the poem was unified, both at the primary and secondary levels. Subjects were asked to circle the "natural meaningful units of the poem," then asked to describe how they had formed these units. After this, they were asked if they had "noticed any other type of unification." The basis for the circled units was taken to be the first order (primary) unification; the "other type of unification" represents a second order.

All three tables support and extend many of the general findings included in Table 1, but they also highlight many peculiarities in individual responses based on divergent uses of different mental processes. The first thing to notice from Tables 3 and 4 is that images and emotions are experienced far more often than could be inferred from the main descriptions. Whereas only 30% described imagery as a part of their experience during the main description; when asked specifically whether or not they had seen any images, 93% admitted that they had and described this experience in some detail. Similarily, 36% reported some kind of "emotional experience" in the general description, but 79% reported having emotions when

Table 3

A Fundamental Description of Imagery After a Single Reading, Trial 1.

Rank	Constituents	General Description	Percentage of Occurrence
	Total Percentage of Subjects Reporting Images		79%
1	Aid Involvement	Image increased enjoyment or intensified the emotional experience by making the poem colorful or realistic, often by extension of the poem into one's own life, giving the reader an active rather than a passive part in the development of images.	51%
2	Personal	Images resulting from and associated with past experiences, reflecting similar experiences in own life. Self or significant other seen as a part of the images produced. Aiding the extension of poem into own life, by allowing the person to relate personally, reenact similar past experiences and combine these with the poem. Poem seen as a product of one's own thought so that the impression of the poem changes as images are dwelled on.	37%
3	Aiding Understanding	Helped understanding by making the poem more vivid and providing a guideline or framework for the action, giving meaning and order to the story; made reading easier by aiding the formulation of ideas and the flow of the poem itself.	24%
4	Linked with Emotions	Each image accompanied by a specific feeling; different and sometimes conflicting emotions aroused by different images.	20%
5	Detrimental to Understanding	Images led to confusion and made the poem difficult to understand by giving host to multiple meanings or multiple and sometimes conflicting emotions. Daydreams, seen as separate from the ideas of the poem, detracted from rather than aided understanding. Concentration on images rather than the poem as a whole.	16%

Table 3 (continued):

Rank	Constituents	General Description	Percentage of Occurrence
	Detrimental to Understanding (cont.)	Primacy Effect - Initial images dominated thought and tended to block out other images that may have developed.	
6	As Most Important (As Main Reaction)	Poem as visual throughout. Images dominated thought, dictated the flow of the poem, were the whole poem or the only thing remembered.	13%
7.5	Unimportant	Images as very surface, as playing a small or minor part (sometimes because more reading seemed to be required).	12%
7.5	Non-Visual	Experienced images of a non-visual nature, such as coldness, sounds, smells, etc.	12%
9	Conceptual	Images accompanying or derived from methaphors or a general intellectual concept.	9%
10	Impersonal	Images as belonging to the author or derived from specific words; poem felt and seen like a "motion picture."	7%

Table 4

A Fundamental Description of the Role of Emotions After a Single Reading, Trial 1.

Rank	Constituents	General Description	Percentage of Occurrence
	Total Percentage of Subjects Reporting Emotions		79%
1	Personal	Feelings felt as private experiences or linked with personal memories of self or companions. Nostalgia. Aided involvement and the understanding of the basic mood by bringing self into the poem; feelings as own interpretation (not a passive product of the poem itself).	53%
2	Aided Involvement	Intensified the experience of the poem by making the poem seem more realistic or inducing an underlying emotion which heightened the poem's effect.	40%
3.5	Task Oriented	Emotions linked to task rather than the poem itself; self-evaluation within the task situation. Frustration due to lack of understanding, satisfaction from understanding achieved, puzzlement and curiosity bringing about a desire to re-read the poem. Also specific feelings of disinterest, boredom, apathy or rejection of the poem. Feeling that the task oriented emotion was detrimental to or ruined the experience that may have otherwise arisen.	25%
3.5	Linked with Images	Feeling inspired by or associated with a specific or primal image. Sometimes reported to be one with the image, at other times reported to be the product of imagery or arising out of an initial image and maintained throughout.	25%
5	Primacy Effect	The primary emergence of a single dominant emotion (e.g., depression), usually arising out of the first few lines or an initial image but sometimes based on the situation as a whole; feeling	19%

Table 4 (continued):

Rank	Constituents	General Description	Percentage of Occurrence
	Primacy Effect (cont.)	that this emotion tended to over-shadow other emotions that may have developed and in some cases prevented the emergence of further imagery or understanding by limiting concentration to the first few lines.	
6	Self-Awareness	Application of emotion to self leading to awareness, self-analysis, contemplation, or intensification of a specific emotion (e.g., helplessness) in relationship to own life.	18%
7	Detrimental to Understanding	Feeling that the emotional experience, sometimes due to the primacy effect, hindered interpretation or was somehow detrimental to understanding or following the poem as a story.	16%
8.5	Most Important	Feeling that the emotional experience was the basis for or controlled the experience of the poem as a whole.	12%
8.5	Transition	Temporal flow of emotions throughout the poem so that several emotions are experienced in sequence. Specific emotional experience throughout the poem (e.g. frustration) followed by a period of relaxation and contentment after the poem was completed.	12%
10	Aided Understanding	Feeling that the emotional experience helped comprehension or gave meaning to the poem.	10%
11	Unimportant	Feelings as mild, playing no part or a trivial role in the experience of the poem.	7%

Table 5

A Fundamental Description of the Various Modes Used in Unifying the Poem After a Single Reading, Trial 1.

Rank Order		Mode	General Description	Percentage Order	
First	Second			First	Second
1	2	Conceptual	Unification through a single unifying concept, a central essential theme or several opposing themes, chronological order, or a metaphoric development (e.g., birth - maturity - death). Feeling that, overall, the conceptual meaning of the poem provided the most information and the greatest insight into the piece as a whole.	43%	27%
2	5	Images	Unification through background images which provided the setting for the story or a series of images forming the story itself through pictorially describing the actions and scenes involved.	35%	8%
3	4	Emotion	Unification through a specific over-riding emotion which set the mood of the poem and conveyed the general response to the poem as a whole.	15%	17%
4	1	Style	Unification through structural features such as rhythm, rhyme, repetition, musical unification, puntuation, italics, division into couplets, natural pauses or use of specific words (e.g., "between") or specific types of words (e.g., adjectives and adverbs).	4%	38%

Table 5 (continued)

Rank Order		Mode	General Description	Percentage Order	
First	Second			First	Second
5	3	Narration	Unification through the speaker's voice or his occasional comments, through his general tone and/or attitude to the situation as a whole.	2%	21%
			Total Second Order		67%

asked point-blank whether they were present or not.

Like the general poetic experience, images and emotions are experienced as "personal" during the initial reading (37%, 53%). They are drawn from or associated with past experiences or memories; and, because of this, they "aid involvement" (51%, 40%) by allowing the reader to play an active rather than a passive part in the poem's development. But they "aid understanding" (24%, 10%) far less and may even be seen as "detrimental to understanding" (16%, 16%). In fact, emotions are reported as detrimental to understanding (16%) more often than they are reported as helpful (10%). There seem to be three reasons for this. First, the personal nature of images and emotions is not always reconcilable with the hints of meaning contained in the rest of the poem and they elicit multiple and sometime conflicting experiences. Secondly, in the attempt to grasp meaning, a primary image or emotion emerging out of the first few lines often dominates the rest of the poem and prevents the emergence of other images or emotions that may have developed ("primacy effect"). Finally, many of the emotions during the initial reading are "task oriented" (25%), directed toward the situation rather than the poem itself, and these break up the continuity of the poem and prevent an understanding that may have otherwise developed.

In addition to the general trends, there are also some divergent and/or bipolar constituents included in Tables 3 and 4. For some, images and emotions are linked to each other even during the initial reading (20%, 25%). but images are linked to conceptual meaning far less often (9%) and emotions were never reported as linked with conceptual meaning. These people are a significant exception to the single-minded approach derived during the reduction of the main description. For them, some form of "integration" occurs even during the initial reading and it usually occurs as an integration between images and emotions. But other constituents reinforce the general findings, by pointing out cases where imagery and emotions are overemphasized to the exclusion of other approaches, i.e., some see imagery as the "most important" part of the initial poetic experience (13%) and experience the poem as visual throughout; others regard the emotional experience as "most important" and see it as the basis for the experience as a whole (12%). But, for others, imagery, though present, plays a rather trivial role in how the poem is taken (12%); and for a few (7%), emotions add little or nothing to their experience. Some experience a temporal flow of emotions throughout the poem so that a number of emotions are experienced in sequence ("transition," 12%). Emotions are internalized by others and lead to "self-awareness" (18%). Though imagery is usually visual, some report sensory images of a "non-visual" nature, such as sounds, smells, or specific feeling of coldness (12%). For a few (7%), imagery, even from the start, is experienced as a passive product of the poem rather than the fruit of their own imagination (impersonal). These last constituents represent different and sometimes conflicting approaches and highlight the fact that, even at the "general" level, there are numerous individual differences in the way poetry is experienced.

Table 5 represents a ranked list of the different primary and secondary modes used to unify the poem during the initial reading. The modes themselves do not represent different constituents, but alternative approaches towards unifying the poem. In other words, people described one mode of unification to the exclusion of all others. (On Trial 2, a unification of modes does occur but this represents an entirely new approach.) The first thing to notice is that two modes, conceptualization and imagery, are used as the primary source of unification by 78% of the subjects. Only 15% used emotions during the initial reading, 4% used style, and 2% used narration. In passing, it should be noted that no one reported using two or more modes together. This supports the notion that "integration," though present to some extent through the linkage of images and emotions (Tables 3 and 4), has not reached a level where two modes in conjunction unify the poem together, i.e., the tendency is to use one approach to the exclusion of all others. Secondary unification does not mean that the secondary source of unity is integrated with the primary source. Altogether 48 subjects, or 67%, used some form of secondary unification, with stylistic components being by far the most common (38%). Both conceptualization (27%) and narration (21%) were used quite frequently, but images (8%) and emotions (17%) were used less often.

Tables 6, 7, and 8 represent the features of imagery, emotions, and unification, respectively, on Trial 2. Like the general experience, these aspects have changed considerably with repeated readings. Images and emotions have become more "integrated" (42%, 18%) not so much with each other (24%, 11%), but most notably with conceptual

Table 6

A Fundamental Description of Imagery, Trial 2.

Rank	Constituents	General Description	Percentage of Occurrence
	Reported		97%
1	Integration	Integration between mental imagery and emotional or conceptual states, leading to the emergence of a more complex and indivisible phenomenon.	42%
	A. Emotional	1. Creation of a general mood or background atmosphere (e.g., futility) which affects the tone of the images, so that each image simultaneously carries, creates, and conveys one predominant and over-riding emotion.	24%
		2. Continuous integrated flow of separate images and emotions, so that each image elicits a separate and distinct emotion.	
	B. Conceptual	Images enhanced the different impressions by being linked with meaning, brought the poem together by unifying the poet's meaning, and made the poem seem universal by giving a personal understanding of the conditions described. For those integrating images and meanings, images themselves usually appeared only when a line or section made sense.	20%
2.5	Aid Understanding	Images as clearer and more numerous, aiding understanding and interpretation of the poem or the conditions described by providing a guideline to follow and a clearer indication of the poem's meaning.	29%

Table 6 (continued):

Rank	Constituents	General Description	Percentage of Occurrence
2.5	Aid Involvement	Images aided the enjoyment of the poem by keeping interest, bringing the poem to life, or making the poem easier to follow by creating a "fairly real" situation in which the central setting (e.g., hell) could be pictured. They made the poem more vivid and gave it a feeling of reality, adding "3-D depth" to the poem, by allowing the poem to be experienced, not just read or known.	29%
4	Personal	Images as the product of own experiences, tending to give the poem a personal meaning and personal relevance, through an active participation in the images involved.	23%
5.5	Impersonal	Images as the poet's or coming from the poem, outside of one's own control. Concrete visualization without the use of imagination, and passive involvement through an experience of the same sensations experienced by the characters (e.g., see snow melting, smell vegetation). There seemed to be two alternatives possible: 1) Character identification, 2) Complete loss of distance in which the subject felt like an "uninvolved onlooker, watching from afar, kept from becoming emotionally involved or relating to the action.	20%
5.5	Poet's Image	Imaginary presence of the poet within the content of the poem.	20%
7	Unification	Images brought the poem together, gave it continuity and helped relate different parts by providing a general guideline to follow or a specific background, setting or atmosphere, which unified and connected individual images into a continuous flow. They became interconnected to form a whole image or theme.	15%

Table 6 (continued):

Rank	Constituents	General Description	Percentage of Occurrence
	Unification (cont.)		
	A. Background Image	Unification through a prevalent background image which provided a realistic setting or a general atmosphere for individual images within the poem.	11%
8	Order Effect	The presence of a clearly defined temporal sequence among images and other mental processes. The general sequence is the emergence of images from meaningful words within the poem, initiated by the poem completed by the reader, then production or clarification of an extended meaning or emotion after the image has appeared. In other words, images appear to be the active or passive product of words within the poem and meaning and specific emotions do not appear to emerge until after a specific image is produced.	11%
9	Unimportant	Images as playing a minimal role in the poetic experience, with the emphasis being on understanding or lyrical features. Images as unimportant because they fail to provide bases for relating to the poem or as totally disappearing with continued reading.	10%
10.5	Fragmentation	Images as unrelated, more detached from each other, like separate entities providing contrast within the poem. Emergence of different feelings with different images making the poem appear as a number of short skits rather than a unified sequence.	7%
10.5	Disintegration	Images as unrelated or in contrast to emotions or meaning, with the stress being on a single mode. Images as confusing because they	7%

Table 6 (continued):

Rank	Constituents	General Description	Percentage of Occurrence
	Disintegration (cont.)	appear unrelated to the feelings evoked or because the lack a meaningful connection with the conceptual content.	
12	Most Important	Images as the basic and most important part of the poem or the only recognizable and understandable thing in the poem.	6%
13	Intensification	Images as clearer, more vivid, or more numerous; playing a larger part in the derived meaning.	5%
14	Attentuation	Images as less clear or less numerous, tending to disappear with further readings.	2%

Table 7

Fundamental Description of the Role of Emotions, Trial 2.

Rank	Constituents	General Description	Percentage of Occurrence
	Reported		78%
1	Task Orientation	Higher order view of the poetic experience based on an evaluation of the situation or oneself in the situation. Includes two separate general categories:	27%
	A. Reflection	A higher order contemplation of the poetic experience not the poem itself. A look at oneself in relation to the poem with an implied evaluation of that relationship (e.g., contentment from interpretation). Contributed to getting a meaning and passing a logical judgment on the justice of the theme. In one case, the nagging fear of realizing the emotions in self actually clouded the experience and prevented understanding.	18%
	B. Dulled Effects	Negative evaluation of the experience based on over-exposure or the failure to gain additional information resulting in feelings of contempt, boredom, or frustration.	10%
2	Aid Involvement	Emotions increased enjoyment and involvement by making the poem come alive, increasing its realism, or helping the person to relate to the poem in what seems a unique and personal way.	21%
3	Aid Understanding	Aided understanding by clarifying images and meanings. Served as a main factor in the way the poem was taken. Helped in relating to how the author felt when he wrote it.	20%
4	Integration	Increased unity between feelings and images or meaning; feelings seen as adding to and partially determining the total effect.	18%

Table 7 (continued):

Rank	Constituents	General Description	Percentage of Occurrence
	Integration (cont.)		
	A. With Images	Emotions tended to increase the meaning and reality of images when seen together.	11%
	B. Conceptual	Emotions interpreted metaphorically or analyzed in specific conceptual terms. Feeling that the message was related through the emotional reaction.	8%
5	Unification	Increased unification through a single dominant over-riding emotion, (hopelessness, bewilderment, contempt, ironic serenity, happiness, hidden strength, power) which provided the general tone of the poem or formed the essential theme.	17%
6	Personal Identification	Identification through recall of similar personal experiences.	16%
7	Non-Empathy	Rejection or pity for the author or narrator based on disagreement with the poem's central theme.	12%
8	Most Important	Feeling that the emotional experience was the most important part of the poetic experience and was the main factor in the way the poem was taken.	11%
9	Self-Appreciation	Experience related to own life, interpretation of dominant feelings in terms of one's self or significant others (e.g., father, best-friend's death). Deeper contemplation of the poem leading to questions or doubts about various personal issues (e.g., fear of growing old, doubts about God or the afterlife).	8%

Table 7 (continued):

Rank	Constituents	General Description	Percentage of Occurrence
10	Character Identification	Placement in the situation as a whole through identification with the main or a central character or the author himself.	6%
11	Personal	Emotions experienced as personal; own feelings acting as a point of reference from which meaning for others is derived.	5%
12	Unimportant (Attenuated)	Feelings as less strong, playing a weak or smaller role in the experience as a whole.	4%

Table 8

A Fundamental Description of the Various Modes used in Unifying the Poem, Trial 2.

First	Second	Mode	General Description	Percentage Order First	Percentage Order Second
1	4.5	Conceptual	Unification through a central unifying concept, a central essential theme or several related themes, a central metaphor or a chronological sequence of metaphors. Feeling that conceptual meaning provided the greatest understanding of the poem as a whole.	40%	13%
2	7	Emotion	Unification through a single dominant emotion or a continuous series of separate emotions; units of mood or actions with similar motives.	24%	8%
3	2	Imagery	Unification through a single central background image or a number of main images, which depict the general story line.	20%	16%
4	8	Integrated Imagery	A complex phenomenal process made up of imagery in combination with words, meaning, and/or emotions. Symbolic or meaningful images, emotional images or a unifying factor obtained from images, feelings and general understanding in combination.	15%	6%
5	6	Narration	Unification through a central point of view attributed to the author, speaker(s) or main character(s); partially maintained by first person usage.	10%	11%

Table 8 (continued):

Rank Order		Mode	General Description	Percentage Order	
First	Second			First	Second
6	9	Consolidation	Unification based on a single part (e.g., last stanza) of the poem which is felt to summarize and tie together the poem as a whole.	6%	5%
7	4.5	Contrast	Unification through a juxtaposition of two opposing ideas (e.g., heaven and hell, light vs. dark, past-present, physical-spiritual, the kingdom of heaven and the kingdom of men, use of the word "between," etc.)	5%	13%
8	3	Temporal Continuity	Unification based on a temporal sequence within the poem. A logical sequence of events - the story itself, time sequence within the poem, transition of mood, or a chronological sequence of metaphors (e.g., birth, maturity, death and infinity). Aided in some instances by stanza overlap.	4%	15%
9	1	Style	Secondary unification based on attention to structural features; italicized verse, stanza separation, physical spacing, rhyme, scheme part of the "Lord's Prayer," stanza overlap, song or music, nonsense or Biblical wording, repetition, rhythm, punctuation or grammar.	0%	26%
			Total Second Order		70%

meaning (20%, 8%). Their contributions to involvement and understanding have reversed, i.e., they now aid understanding more and involvement less than on the first trial. Images "aid understanding" about as often as they did during the initial reading (20%, 24%), but they are now less frequently detrimental to understanding (7% as opposed to 16%). Whereas disintegration, their personal nature, and the "primacy effect" all prevented understanding during Trial 1, the sole basis for their detractions is now a lack of integration between them and emotions or conceptual meaning ("disintegration") - the "primacy effect" has disappeared and their personal nature is no longer irreconcilable. During Trial 2, there was no report of emotions being detrimental to understanding, but now they are reported as "aiding understanding" twice as often (20% as opposed to 10% during Trial 1). On the other hand, both images and emotions now "aid involvement" far less often, i.e., the number of people who reported that images aided involvement has dropped from 51% on Trial 1 to 29% on Trial 2 and emotions decreased from 40% to 21%. Part of the reason for this is that images and emotions aid involvement by allowing the person to relate to the poem in what seems a unique and "personal" way, but images and emotions on Trial 2 appear far less personal and are seen more and more as a passive product of the author's creation, outside of the reader's control. The number of people reporting "personal imagery" has decreased from 37% to 23%; whereas, the cases of "impersonal imagery" had increased from 7% to 20%. Even more drastic, the frequency of people reporting personal emotions has dropped from 53% to 5% and the constituent "impersonal emotions" has emerged for the first time.

In addition to being more impersonal and integrated, there is also increased unity among images and emotions, and the key to this unity can be either an overriding emotion (17%) or a specific background image or story line (15%), i.e., unification has emerged for the first time as a salient aspect of the poetic experience and images and emotions are two ways of achieving this unity.

As with the central experience (Table 2), repeated readings have increased the diversity among individual types of responses. For example, "task oriented" emotions remain, but they now take one of two divergent forms. Some subjects have now become "task oriented" simply because they have spent too much time with their poem. Their experience is that of contempt, boredom, or frustration because they have failed to gain any additional information with repeated readings - "dulled effects" (10%). A significant number of others (18%), however, are now capable of detaching themselves from the general experience and "reflecting" on it from this detached position. It should be noted that they are no longer merely distracted by the situation so that their mind oscillates between attending to it and attending to the poem. They now focus their attention on the "experience" itself, and many claim that this ability contributed to getting a meaning from the poem or passing a logical judgement on the justice of its theme. It is just this sort of detachment which has allowed several subjects (11%) to become aware of a clearly defined temporal sequence among images and other mental processes ("order effect"). The general sequence is the emergence of images from meaningful words within the poem, initiated by the poem but completed by the reader, then the production or clarification of an extended meaning or emotion after the image has appeared.

There now also emerges a significant number of people who view the poet as one of the images elicited by the poem (20%) and, with this, a group of people who reject the poet because of a disagreement with the poem's central theme ("non-empathy," 12%). In contrast to these, there are people who identify directly with the poem either through the recall of similar personal experiences ("personal identification," 16%) or through "becoming" a central character or the author himself through placement in the situation as a whole ("character identification," 6%), and there are those whose emotional relation to the poem produces a deeper comtemplation of their own lives and leads to questions or doubts about various issues ("self-application," 8%). There are still those who prefer one cognitive mode over another. Some see emotions as the "most important" part of the poetic experience (11%); for a few others, images become clearer, more vivid and numerous ("intensification," 5%) and may even be seen as the basic and "most important" part of the poem (6%). For some, feelings become less strong and come to play a smaller role in the experience as a whole ("unimportant," 4%); for others, imagery is "unimportant" (10%) or becomes "fragmented" (7%), "disintegrated" (7%), or "attenuated" (2%), sometimes to the point where it may even totally disappear with repeated readings. As with the general experience, the range and diversity of individual responses has increased considerably.

Nowhere is this diversity more evident than in the various modes used to unify the poem during the second trial - Table 8. In addition to the five general approaches carried over from the first trial (conceptualization, imagery, emotion, style, and narration), subjects now report four new types of unification, each reflecting the general increase in unification or integration characteristic of Trial 2. "Integrated imagery," a major source of unity which exceeds the use of either "narration" or "style" at the primary level, reflects the ability to use two or more modes at the same time. "Consolidation" shows the ability of some subjects to use a subpart of the poem to give meaning and unity to the rest. Unification through the juxtaposition of two opposing ideas ("contrast"), an approach reported once in the initial reading, is now used quite frequently at both the primary and secondary level. "Temporal continuity," which encompasses the category "fluid involvement" of Table 2, reflects the ability to tie the poem together through the use of a temporal sequence of events, emotions or ideas within the poem.

But in spite of these new approaches, "conceptualization" still remains the most common form of unification at the primary level (40%) and "style," though dropping from 38% to 26%, has remained the most common mode at the secondary level. Emotions (24%) are now used more often than "images" (20%) as a primary source of unity, which is a reversal from Trial 1, and "narration," in keeping with the increased number of people reporting the "poet's image" and "non-empathy," has become more salient at the primary level (increasing from 2% to 10%) and less of a second order form of unity (decreasing from 21% to 11%).

Summary of Phenomenological Findings

Although to summarize the phenomenological findings by presenting gross trends in isolation is to omit many individual approaches and greatly oversimplify what is actually an extremely complex phenomenon, such a simplification, because it brings unity to what might remain a mass of unrelated constituents is necessary if a higher-order, more molar comprehension of the poetic experience is to be achieved. For this reason, it was decided to highlight the dominant changes in the poetic experience that occur as a result of repeated readings. These changes usually include:

1. Increased understanding. During the initial reading, the general meaning of the poem is often missed and the poem appears both fragmented and confused. Because of their personal nature and the "primacy effect," images and emotions contribute very little to understanding and detract from it about as often as they aid understanding. After a few readings, understanding increases for most subjects. They report that new aspects have emerged, and that there is greater detail and less confusion about individual words or parts. Because the primacy effect has disappeared and their personal nature is no longer irreconcilable, images and emotions now contribute positively to this increased understanding.

2. Increased unification. Whereas the initial experience is

characterized by a lack of cohesion between individual sections or events, with repeated readings, individual parts are related to each other through the use of an underlying conceptual meaning, a general atmosphere, or a central background image. Conceptual meaning is the key to unity for most subjects, but the emotional atmosphere becomes increasingly important as the poem is learned.

3. Increased integration. The initial attempt to give meaning and unity to the poem is often characterized by a single-minded approach where one mental mode, usually conceptualization or daydreaming, is used to the exclusion of all others. With repeated readings, thoughts, images, emotions and physical features come to be more closely integrated, and the single-minded approach, characteristic of the initial reading, gives way, in many cases, to a more complex approach in which two or more psychological modes are used simultaneously.

4. Increased "psychical distance." During the initial reading images and emotions are drawn from related personal experiences and memories, and the poem itself seems to make sense only insofar as it can be incorporated into what the reader has already experienced. With repeated readings, images, emotions, and the poem itself come to be experienced more and more as the product of the author's creation and less as under one's personal control. This is often accompanied by an increased emotional detachment, and a tendency to "witness" rather than experience the events described.

EXPERIMENTAL RESULTS

The experimental results will be described in two parts. The first part includes results which pertain directly to specific hypotheses formulated prior to the experiment, i.e., trial effects and differences based on introversion-extraversion. The second part is concerned with significant other findings which were not part of the initial predictions. These include sex differences, situational effects, and the degree of "psychical distance" as it relates to imagery, emotions, and unification.

Specific Hypotheses

The hypotheses formulated prior to the experiment (see Purpose and Expectations, pp. 14-21) are concerned mostly with general changes in the poetic experience that occur as a result of repeated readings. Differences based on introversion-extraversion are also analyzed, but to a much lesser extent. Also, since poem differences, generally speaking, neither add to nor qualify the general trends in any significant way, they are mentioned only to qualify comparisons based on the hypotheses. A full description of poem differences may be found in Appendix E.

Trial Effects

It was predicted that, during the initial attempt to grasp meaning, the poem would be divided into small "expiration groups" of approximately the same size; but, with repeated readings, the basic meaningful units of the poem would become larger and more variable in size. Because of their size and lack of correspondence to either meter or contextual meanings, expiration groups were predicted to be the cause of two other developments. First, they would destroy the natural rhythm of the poem, and, for this reason, "word music," rhythm, rhyme, alliteration, etc., should be less prominant on the initial reading, and only become clearly apprehended after the basic units were expanded to correspond more closely to the poem's meter. Secondly, although expiration groups are used in an attempt to grasp meaning, it was predicted that they would actually break up the unity of the poem, and, in this way, interfere with conceptual understanding. Images and feelings should be affected less, because they can occur within an expiration group, whereas meaning relies on the context of the poem as a whole. For this reason, it was predicted that conceptual meaning would not be grasped initially, and would play a smaller part in the unification and enjoyment of the poem than either imagery or feeling.

To test for the presence of expiration groups and the claim that the size of meaningful units would increase and become more variable as the poem was learned, subjects were asked to circle what seemed to be the "basic meaningful units" of the poem during Trials 1 and 2. The average number of words contained within a circled unit was taken as a measure of unit size, whereas, unit variability was measured by computing a standard deviation among units for each subject. The prediction was partially substantiated by an analysis of variance of the combined data for Trials 1 and 2. Unit size increased from a mean of 9.05 words to a mean of 12.73 words ($F = 2.80$, $df = 1/72$,

$p < .10$). The standard deviation increased from 3.70 to 5.41 ($F = 3.91$, $df = 1/72$, $p < .06$), and this change was especially noticeable among male subjects where the increase was from 3.46 to 6.89 (Sex by Trial Interaction: $F = 4.17$, $df = 1/72$, $p < .05$). The failure to reach significance with unit size can be partially accounted for, however, by the increased variability on Trial 2 which was part of the initial prediction.

Since the size of the basic units does become more variable as the poem is learned, these findings provide marginal support for the application of Max Wertheimer's "Law of Equality" to the field of poetry. But there is little or no support for Wheeler's allegation that these basic units would take the form of "expiration groups." Wheeler had claimed that the units would be of about a second and a half duration, which would allow a maximum of four or five words, but the average size of these initial units was actually greater than nine words (i.e., 9.05). Thus the very concept of "expiration groups" as a means of grasping meaning remains questionable, but the idea that these units, which are smaller and less variable during the initial reading, could hinder word music and conceptual meaning, while leaving images and emotions unaffected, remains to be shown.

The predicted increase in "word music" as the poem was learned was evaluated by asking subjects to rate on an eight-point scale how often they noticed "word music," a lyrical quality among the words. An analysis of variance showed that word music increased for introverts but not for extraverts (Type by Trial Interaction: $F = 10.55$, $df = 1/72$, $p < .01$). This is not altogether surprising, since one of the predictions based on type differences was that "introverts are probably more aware of the poem's physical aspects, not only 'what' is said, but 'how' it is expressed (p. 20)." Thus, for introverts, increases in unit size and variability is accompanied by a corresponding increase in word music.

To test the third hypothesis, that conceptual meaning would not be grasped during the first reading, and would play a smaller part in the initial unification and enjoyment of the poem than either imagery or feelings, two measures were used to evaluate the relative importance of imagery, emotions and conceptual meaning - one for enjoyment, one for unification. First, subjects were asked to choose the psychological mode (i.e., imagery, emotions, or conceptual meaning) which contributed most to their enjoyment of the poem. The average values for each mode are presented in Table 9. An analysis of variance of the mean frequency choice shows that, as predicted, imagery (.32) and emotions (.31) were more frequently chosen than "a general knowledge of what the poem was about" (.06) during the first trial ($F = 9.13$, $df = 2/360$, $p < .005$). An across trial comparison shows that, also as predicted, conceptual understanding plays a significantly larger role in enjoyment with repeated readings (Trial by Mode Interaction: $F = 7.34$, $df = 2/360$, $p < .005$).

But contrary to prediction, conceptual meaning seems to play a larger role in the unification of the poem than either imagery or emotions on both trials (see Table 10). When asked to rate on an eight-point scale the extent that conceptual meaning, imagery, or feelings "contribute(d) towards the unification of the poem,"

Table 9

Relative Contributions of Imagery, Feelings, and Conceptual Understanding as "Most Important to Enjoyment"

	Modes		
	Imagery	Feelings	Conceptual Understanding
Trial 1	.32	.31	.06
Trial 2	.43	.17	.18

Table 10

Relative Contributions of Imagery, Feelings, and Conceptual Understanding to Unification

	Modes		
	Imagery	Feelings	Conceptual Understanding
Trial 1	4.64	4.58	5.50
Trial 2	4.22	4.83	5.85

conceptual meaning received a higher average rating than either imagery or emotions on both trials ($F = 10.39$, $df = 2/360$, $p < .001$). But, as predicted, the contribution of conceptual meaning to unification increased with repeated readings (Trial by Mode Interaction: $F = 3.51$, $df = 2/360$, $p < .05$).

Even though hypothesis three was supported on three of its four claims, a closer examination of the data shows that the changes in the poetic experience are not as simple as the initial predictions had suggested. While, as predicted, there is a quite substantial increase in (conceptual) understanding ($F = 78.37$, $df = 1/72$, $p < .001$), the amount of imagery ($F = 9.05$, $df = 1/63$, $p < .005$) and the frequency of emotions ($F = 4.17$, $df = 1/39$, $p < .05$) also increase with repeated readings. Secondly, even though the contribution of conceptual understanding to enjoyment increases with repeated readings, surprisingly enough, the contributions of imagery to enjoyment increase equally as much (from .32 to .43), with emotions dropping accordingly (Trial by Mode Interaction: $F = 7.34$, $df = 2/360$, $p < .005$). Finally, even though there is the predicted increase in the role of conceptual understanding to unification, there is a corresponding unpredicted increase in the use of emotions for unification (Trial by Mode Interaction: $F = 3.51$, $df = 2/360$, $p < .05$). This last interaction is fully substantiated by the previous phenomenological findings (see Tables 5 and 8), where 43% of the subjects reported using conceptual meaning to unify the poem during the first reading, 35% reported using imagery, and 15% used emotions. During the second reading, the percentage of people using some form of conceptualization (i.e., conceptualization, contrast, or consolidation) increased to 51%, emotions increased to 24%, and imagery dropped to 20%. Thus, the changes in the relative contributions of the different modes is quite complex. The role of conceptual meaning increases for both enjoyment and unification. But the emotions experienced during the second trial aid enjoyment less, but contribute more to the unification of the poem; and, conversely, the images that appear after repeated readings contribute a great deal to enjoyment, but play a relatively small role in the unification of the poem.

A fourth hypothesis, closely related to the concept that the context of the poem is absent during the initial reading because of a lack of conceptual understanding, was that images and emotions, though present during the initial reading, would aid understanding relatively little. Two possible explanations were postulated to account for this effect. The first, which is directly related to the concept of "expiration groups," was that images and emotions would be general and vague because they lacked a meaningful connection with the poem's context, but would become clearer and more specific as the context was learned. The second explanation was that the personal nature of images and emotions during the initial reading would hinder understanding and possibly enjoyment, because the poem would be interpreted to fit the images and emotions rather than specify them, and the poet's descriptions and one's personal images and emotions would not always be reconcilable. Thus, it was predicted that images and emotions would aid understanding and possibly enjoyment relatively little during the initial reading and the reason for this was either their lack of specificity and clarity because of their lack of connection with the poem's meaningful context or their personal nature which was irreconcilable with the poet's actual descriptions.

To test the basic assumption that images and emotions would contribute more to understanding and possibly enjoyment with repeated readings, subjects were asked to rate on an eight-point scale how much their images and emotions aided understanding and enjoyment. These scales ran from "added to your understanding (enjoyment)" to "get in the way of understanding (or enjoyment)." An across trial comparison of these two factors shows that although both images and emotions contribute more to understanding with repeated readings, there is no evidence for an increase in their contributions to enjoyment (F's < 1.00). The mean contribution of emotions to understanding increased from 4.67 to 6.00 ($F = 4.17$, $df = 1/36$, $p < .05$). This finding is supported by the phenomenological study (Tables 4 and 7); where, during Trial 1, 10% of the subjects reported that their emotions aid understanding; by the end of Trial 2, this percentage had increased to 20%. The evidence for imagery aiding understanding to a greater extent with repeated readings is more marginal. There was a slight tendency for images to aid understanding more on Trial 2 ($F = 2.78$, $df = 1/60$, $p < .10$). The actual increase was from 5.91 to 6.38, and this nonsignificant finding is partially substantiated by a high correlation between the extent that images aided understanding and how well the subjects thought he knew the poem ($r_1 = .50$, $r_2 = .51$, p's $< .001$). Thus, the basic assumption is clearly shown for emotions and marginally supported for imagery.

To test the first explanation postulated to account for this phenomenon, similar eight-point rating scales were used to assess changes in clarity and specificity. Clarity was measured by having the subjects rate on an eight-point scale whether they saw their images and emotions as vague or clear; specificity was analyzed by evaluating an eight-point scale that ran from general to specific. No evidence was found to support an increase in clarity for either images ($F < 1.00$) or emotions ($F = 1.45$). Similarly, there was no increase in specificity among emotions ($F < 1.00$) and only marginal support for an increase in specificity for images ($F = 3.36$, $df = 1/62$, $p < .08$). On the bases of these findings, no support can be attributed to the claim that increases in the contributions of images and emotions to understanding are due to contextual clarification and corresponding increases in clarity and specificity among images and emotions.

The second explanation, on the other hand, that the initial small contributions to understanding were due to the personal nature of the images and emotions, was well substantiated by almost every measure used, i.e., there is clear and well substantiated evidence that both images and emotions become more impersonal with repeated readings. When the subjects' descriptions of their emotions were analyzed using the subject-centeredness scale (pp. 30-38), the mean score increased from 3.80 to 4.43 ($F = 6{,}202$, $df = 1/39$, $p > .02$). The psychical distance scale (pp. 31-32) did not change significantly ($F < 1.00$), but this increase in distance among emotions is supported by the previous phenomenological investigation, where 53% of the subjects reported their emotions as personal on Trial 1, but only 5% reported them as personal by the end of Trial 2.

With images the support is even stronger. The subject-centeredness score increased from 4.01 to 4.43 ($F = 4.71$, $df = 1/60$, $p < .05$); the psychical distance scale increased from 0.50 to 1.16 ($F = 8.45$, $df = 1/63$, $p < .006$); and, as with emotions, these results are supported by the phenomenological findings (Tables 3 and 6), where 37% of the subjects reported personal imagery and 7% reported impersonal imagery on Trial 1, but only 23% reported personal imagery on Trial 2 and the percent of those reporting impersonal imagery increased to 20%. Thus, the basic phenomenon postulated in hypothesis three was shown to exist, but of the two explanations postulated to account for it, only the idea that personal images and emotions (which are more prevalent during the initial reading) are detrimental to understanding was substantiated. This finding received further support through a comparison of imagery as a whole and "secondary imagery."

"Secondary images," which were defined as "images associated with your feelings rather than the poem itself," are simply a subclass of personal images. They are the product of free-associative daydreaming that is stimulated by a personal emotional reaction to the poem, and, for this reason, may not have any relation to the poem's context. It was predicted that secondary images, because of their personal nature and lack of meaningful connection to the context of the poem, would aid understanding and, possibly, enjoyment to a smaller extent than imagery as a whole. These differences were assessed through having the subjects rate on an eight-point scale how much both imagery as a whole and secondary imagery aided enjoyment and understanding. As was predicted secondary imagery was found to be less help to both enjoyment and understanding on both trials. On the first trial, imagery as a whole aided understanding an average value of 5.78; secondary imagery received a value of 4.96 ($F = 14.34$, $df = 1/48$, $p < .0005$). By the end of Trial 2, imagery as a whole received a score of 6.80, as opposed to 5.94 for secondary images ($F = 22.71$, $df = 1/39$, $p < .00004$). But not only were there differences in the contributions to understanding, secondary images ($Mean_1 = 5.68$; $Mean_2 = 5.84$) also aid enjoyment less than imagery as a whole ($Mean_1 = 6.63$; $Mean_2 = 6.85$) on both Trial 1 ($F = 7.53$, $df = 1/48$, $p < .009$) and Trial 2 ($F = 24.87$, $df = 1/39$, $p < .00002$). Since imagery as a whole is made up of both primary and secondary images, it could be assumed that a direct comparison between secondary and primary imagery would yield even greater differences.

The context of the poem was also seen as a means of tying images and emotions together. Thus, it was predicted that images and emotions would be less closely tied together during the initial reading because the context would be relatively fragmented, but would become more closely associated as the context was learned. This trend toward integration, however, was offset by a second prediction, i.e., a relative decrease in the number of secondary images as the poem was learned and the images became tied down by its context. Since there is a necessary relationship between emotions and secondary imagery because secondary images are defined as those arising from emotions, but no necessary connection between feelings and images elicited directly by the poem, a decrease in the frequency that images and emotions occur together would naturally follow a relative decrease in the amount of secondary imagery. Thus, it was predicted that repeated readings would give rise to two opposing trends: (1) integration between images and emotions based on increased conceptual unification, (2) disintegration based on a decrease in secondary imagery.

The second trend proved to be the more dominant of the two. There was a significant decrease in the cooccurrence of images and feelings with repeated readings. When asked to rate on an eight-point scale how often their images had been "accompanied by feelings," a mean score of 5.72 was obtained for the first trial; on Trial 2, this mean had dropped to 5.07 ($F = 12.21$, $df = 1/63$, $p < .001$). This decrease in cooccurrence was especially noticeable with Yeat's "Sailing to Byzantium" and Lewis Carroll's "Jabberwocky" (Trial by Poem Interaction: $F = 4.426$, $df = 5/62$, $p < .002$).

A closer examination of the change in secondary, personal, and impersonal images shows that this general trend toward "disintegration" was due to a relative rather than an absolute decrease in the number of personal and secondary images. Neither the frequency of secondary images nor the number of personal images decreased significantly with repeated readings (F's < 1.00), but the number of images seen as coming directly from the poem increased from an average of 2.27 during the initial reading to an average of 2.98 on Trial 2 ($F = 7.36$, df = 1/60, $p < .01$).

These findings appear to be at variance with the phenomenological findings (e.g., Tables 3 and 6), which suggested that, although images and emotions occurred together quite frequently during Trial 1 (24%) and there was no subsequent increase on Trial 2 (again 24%), the general trend was toward "integration" (42%) with disintegration being a less probable alternative (7%). This discrepancy diminishes, however, when the variables are examined more closely. In the experimental section, the question was "How often were images accompanied by feelings?" Thus, the relationship was simply one of cooccurrence. For example, if the subject was bored throughout by the poem, then every image he saw would be accompanied by a "feeling of boredom," and the frequency of cooccurrence would be 100% (i.e., "8" on an eight-point scale). "Integration," as phenomenologically defined, implies that, for those experiencing it, each image is linked in a meaningful way to an emotional aspect of the poem, so that, the two are experienced as inseparable. For example, one subject reported that each image seen while reading "The Cloud" was linked to the cloud's underlying sense of power. Seen in this way, it is not inconsistent that, for many, the general experience is an increase in integration (because images and emotions become meaningfully connected) but a decrease in the actual frequency of cooccurrence of images and emotions (because of a relative decrease in images arising directly out of a personal emotional experience, i.e., secondary imagery).

The final general hypothesis, based in part on Valentine's "Law of Compensation," predicted an inverse relationship between attention to physical features or word music and the frequency of images or emotions reported. This prediction received meager support in the present experiment. There were no significant correlations between emotions and attention to physical features or word music, and the correlations with imagery were in opposite directions. As predicted, reported attention to physical features, defined as "words as physical objects without reference to their meaning" was inversely related to the frequency of reported imagery on Trial 1 ($r = -.24$, $= 71$, $p < .05$), indicating that, on the initial reading, there is more attention to physical features among those not seeing images. This relationship disappears, however, on Trial 2. "Word music," on the other hand, which was defined as "a lyrical quality among the words" was directly related to the frequency of reported imagery on both trials ($r_1 = .39$, $n_1 = 65$, $p_1 < .002$; $r_2 = .40$, $n_2 = 68$, $p < .001$).

Thus, a distinction should be made between "words as physical objects without reference to meaning" - attention to physical features - and "a lyrical quality among the words" - word music. Valintine's "Law of Compensation" holds only for the first and then only during the initial reading(s). During the initial reading there is an inverse relationship, and possibly an antagonism, between attention to physical features and the presence of imagery.

Introversion-Extraversion

The psychological types of introversion-extraversion, as measured by the Myers-Briggs Type Indicator (1962), correlated poorly with both "subject-centeredness" (r's $= .07, -.18$) and the "psychical distance" scale for emotions (r's = -.10, .12). Because of these poor correlations, there is no evidence to support the claim that Bullough's concept of psychical distance (i.e., over-distancing and under-distancing) can be accounted for by dispositional attitudes. On the contrary, it has already been shown that psychical distance changes quite radically as a result of repeated readings. Still, in spite of this lack of evidence, the dispositional components of psychical distance cannot be totally dismissed, since introversion-extraversion, which was expected to correlate with not only "psychical distance" but attention to physical features, secondary images, and the amount that images and emotions aided understanding and enjoyment, did not correlate significantly with anything predicted on either trial, i.e., none of the correlations between it and the other variables tested significantly differed from zero. In fact, only one correlation out of 98 reached significance and only one finding based on analysis of variance included introversion-extraversion as a significant variable (i.e., the previously mentioned type by trials effect pretaining to "word music").[4] Such poor performance can probably be attributed to the choice of test, especially when such diverse measures as "subject-centeredness" and the devised "psychical distance" scale correlated with each other, when, on Trial 2, people had had a little practice differentiating the loci of their emotions ($r = .34$, $n = 68$, $p < .02$). To conclude that the experience of the poem by introverts and extraverts do not differ in any way seems highly unwarranted; the most that can be concluded is that, given the measures used, few differences were found.

Other Significant Findings

Although a number of individual results and interactions reached significance, as would necessarily be the case when more than 50 variables were analyzed using a 2 x 2 x 2 x 6 design, this section is concerned only with main effects and general trends, i.e., blocks of findings which relate to the same key variables. These trends include differences based on: (1) sex, (2) "psychical distance" as it relates to imagery, emotions, and unification, and (3) situational determinants.

Sex Differences

Although introversion-extraversion proved to be a poor measure of experiential differentiation, many differences were found to be based on sex differences. In general, females tended to be more emotionally open to their poems than males were. Emotions aided enjoyment ($F = 5.19$, $df = 1/39$, $p < .03$) and understanding ($F = 5.26$, $df = 1/38$, $p < .02$) more often with females than with males. Females, also, used feelings to unify poems more than males ($F = 7.53$, $df = 1/72$, $p < .01$) and felt emotions to be most important to enjoyment more often than males during the initial reading (Trial by Sex: $F = 3.77$, $df = 1/72$, $p < .06$). In fact, during the initial reading, emotions were considered most important to enjoyment by 60% of the females tested, as opposed to 36% for images and 4% for meaning. Males, on the other hand, saw feelings as most important to enjoyment only 33% of the time (and images 54%). Females also distanced the poems less than males (Subject-centeredness: $F = 3.78$, $df = 1/72$,

$p < .06$) so that the emotions that they experience were experienced as more personal.

Images, too, were reported more frequently by females than males ($F = 5.16$, df = 1/60, $p < .05$). Females experienced more personal imagery ($F = 5.56$, df = 1/60, $p < .05$) and secondary imagery ($F = 5.81$, df = 1/60, $p < .05$) and experienced images and emotions together more often ($F = 8.65$, df = 1/60, $p < .01$). Finally, females spent more time with their poems ($F = 18.6$, df = 1/72, $p < .001$) and reported word music more often ($F = 5.01$, df = 1/72, $p < .05$).

"Psychical Distance" as it Relates to Imagery, Emotions, and Unification

One of the most interesting incidental results of the experiment was that different psychological modes are distanced to different extents. This finding was neither anticipated nor searched for, but arose as a consequence of using separate distance measures on the three main areas under consideration: imagery, emotions, and unification.

First of all, there is quite substantial evidence to show that emotions are experienced as more personal than images. When the subjects' descriptions of images and emotions were analyzed using "subject-centeredness" (pp. 30-31), the scores obtained for imagery (4.08, 4.54) are higher than those obtained for emotions (3.75, 4.10). This is true for both Trial 1 ($F = 16.47$, df = 2/106, $p < .000001$) and Trial 2 ($F = 5.45$, df = 2.48, $p < .006$), but is especially noticeable during the initial reading when images and emotions are both more personal.

This finding is fully substantiated by the fact that the "psychical distance" scores for images (.58, .78) are much higher than those for emotions (-.22, -.24), again during both Trial 1 ($F = 15.26$, $df = 1/55$, $p < .0003$) and Trial 2 ($F = 16.55$, $df = 1/46$, $p < .0002$). If a score greater than zero may be interpreted as objective and a score less than zero is subjective, then the negative scores for emotions imply that they are "subjective;" whereas, the positive scores given to imagery imply an "objective" experience.

But even if imagery is experienced as more objective than emotions, "unification" is more "objective" still. When the subjects' descriptions of unification were analyzed in terms of "subject-centeredness," the scores obtained, 4.93 and 4.90, are even higher than those for imagery ($F_1 = 16.47$, $df = 2/106$, $p < .000001$; $F_2 = 5.45$, $df = 2/98$, $p < .006$).[5] Interpretation, however, is a bit more difficult with unification, since it is not a psychological mode but a process that can stem from the use of any one of a number of psychological approaches. One would like to account this relative "impersonality" to the fact that unification is usually based on conceptualization, but this interpretation is compounded by the fact that it can also be based on a number of other modes, including imagery or feelings. One thing is clear, however. Unification is experienced as more "out there," more a property of the poem than either images or emotions. Emotions are the most personal; then images, which seem to occupy a middle ground between personal and impersonal; then last of all is unification, which is the least personal of the three.

Situational Determinants

In addition to the general trends which occur as a result of changes in poetic experience itself, there are numerous factors affecting both internal and external validity. The most important of these are testing effects, over-learning, and prior familiarity with the poem. All of these were not only suspected, but anticipated, and provisions were made for assessing their effects.

To see whether subjects considered their experience of the poem as representative, subjects were asked if "the experimental situation changed the way in which you would have normally viewed the poem?" If they responded "yes," then they were asked to elaborate on the nature of this change. Their elaborations were analyzed in much the same way as the phenomenological data. Thirty-six subjects (out of 84) reported that the experimental situation had indeed changed the nature of their experience. For most, the change was of a positive nature: 12 subjects reported that the experimental situation increased understanding by forcing a detailed analysis that would have not normally been made; eight reported that the experimental situation made them concentrate more on the poem and increased involvement; three reported that it increased understanding by allowing more time for study; and three saw the comfort of the setting as helpful. But for 13 other subjects, the experimental situation was seen as detrimental to the poetic experience: eight of these saw the setting or the controlled conditions as hindering a higher level of involvement that would have otherwise been obtained; two said that anticipation of the questionnaire was a distraction during the initial reading; and three reported that having seen the questionnaire affected their experience during Trial 2.

Testing effects (Campbell and Stanley, 1963), the effects of taking a test upon the results of a second test, were studied by comparing experimental subjects who had read "The Hollow Men" against control subjects who were also given "The Hollow Men" but were not given the questionnaire during the initial trial. A comparison between these two groups showed that testing effects were directly related to the integration among images and feelings ($t = 3.90$, $n = 11/12$, $p < .002$), the prominance of a single background image ($t = 2.48$, $n = 11/12$, $p < .03$), and the degree that emotions aided understanding ($t = 3.32$, $n = 8/11$, $p < .01$). In other words, images and emotions were more integrated and emotions contributed more to understanding for controls, who had not been given the complete questionnaire on Trial 1. These controls, also, reported a single unifying background image more often than experimental subjects with the same poem.

Factors affecting internal validity could take one of two forms: (1) over-exposure, or (2) familiarity. It was expected that the time allotted to the second reading might be too long for some subjects and this in turn might change the nature of their experience. To test this, subjects were asked just that question, i.e., if "the time allotted to the second reading had been too long?" A correlational analysis between those reporting "yes" and those reporting "no" showed that "over-learning" was inversely related to the number of images ($r = -.37$, $n = 68$, $p < .002$) and emotions ($r = -.36$, $n = 72$, $p < .01$), emotional unification ($r = -.27$, $n = 72$, $p < .02$), the perception of word music ($r = -.30$, $n = 72$, $p < .01$), and liking (r = -.26, n = 72, p < .03). Thus, over-learning decreases the enjoyment, imagery, emotions, and word music, and diminishes the use of emotions for unification.

In addition, it was expected that prior familiarity might affect the initial experience, when increased familiarity was one of the main factors under consideration. Familiarity, having seen the poem before, effected only one variable - the amount that emotions aid enjoyment during the initial reading (r = .32, n = 72, p < .01), i.e., emotions contributed more to enjoyment if the subjects had seen the poem before. Unfortunately, even this finding remains inconclusive, since familiarity was highly compounded with the poem variable. Of the seven experimental subjects who had seen their poem before, six of these had been given the "Jabberwocky."

For the most part, situational effects simply attenuated developments in the poetic experience, but did not significantly alter the general trends. For example, the general poetic experience is characterized by significant increases in the number of images and emotions with repeated readings, but "over-learning," which is negatively correlated with both, prevented this increase from being even larger than it already was. Similarly, "testing effects" diminished the already significant increases in the degree that emotions aided understanding and the number of subjects reporting a single background image (which increased from 48.3% to 73.3% [F = 3.89, df = 1/60, p < .06]). But "over-exposure" may have also been a significant contributing factor in the fact that, except for the introverts, increases in word music failed to reach significance.

And testing effects seem to account for at least part of the decrease in cooccurrence between images and emotions. These last two trends, which may have been present in some degree with every subject, may have significantly altered the general trends and confounded the types of inferences that have been drawn from the data. They at least form significant qualifications to the general findings.

DISCUSSION

The discussion section will cover two main areas. First, there will be the resynthesis of the poetic experience based primarily on the phenomenological findings, but also including supportive, extending, and sometimes conflicting experimental findings. The second part will involve a critique of the phenomenological method used in the present experiment. Since this method was formulated and adapted explicitly for the domain of poetry, such a critique may clarify the nature of the derived constituents.

RESYNETHESIS BASED ON PHENOMENOLOGICAL AND EXPERIMENTAL FINDINGS

As was mentioned earlier, "phenomenological reduction", as used in the present experiment, is a five step process (pp. 32-38). The first four steps culminate in a list of fundamental constituents (Tables 1-8), but this in itself is not enough. The ultimate aim of phenomenological reduction is not reduction but synthesis or resynthesis, since what starts out as a description of a single experience is finally put back into a completed form. It is not enough to break a phenomenon down into its essential features. This reduction must be carried out in such a way that the structural relationships among the constituents are retained. In the present study, the ultimate resynthesis was postponed until the experimental findings were presented. Experimental findings, since they are more concerned with a rigorous analysis of specific questions, cannot form the basis for a resynthesis, but can support, oppose, or extend a resynthesis drawn from phenomenological reduction by clarifying and extending specific relationships. For this reason, a resynthesis based on both phenomenological and experimental findings must take the same essential form as the original phenomenological findings and involves the same key developments: (1) increased understanding, (2) increased unification, (3) increased integration, and (4) increased "psychical distance."

For the sake of simplicity and separation the attempt at resynthesis will be divided into three subparts. First, the four major developments, increases in understanding, unification, integration, and psychical distance, will be presented in an extended form through the combination of phenomenological and experimental findings. Although constituents and relations show a great deal of individual variance, the description of these developments will be limited to general trends and deviations from these general trends will be deferred to a later section. In the second part, the four areas presented in the previous section will be integrated into a more meaningful whole. This will be done by showing that these areas do not occur in isolation but actually act and interact with each other in such a way that it is difficult or impossible to conceive one area without the others. For example, an attempt will be made to show that lack of understanding, on the initial reading, is based on a corresponding lack of unification, integration, and the personal nature of images and emotions. This attempt at integration will be continued until all six of the possible interactions are covered, i.e., (1) understanding-unification, (2) understanding-integration, (3) understanding-psychical distance, (4) unification-integration, (5) unification-psychical distance, and (6) integration-psychical distance. Finally, an attempt will be made to describe deviations from the general experience. Here, the emphasis will not be on capturing the total richness of all the possible individual approaches to poetry, but, rather, on showing the constituents and variables involved in the two major deviations from the general poetic experience: (1) over-exposure, and (2) failure to gain additional information with repeated readings.

General Trends

As mentioned earlier, changes in the poetic experience usually include the following four developments: (1) increased understanding, (2) increased unification, (3) increased integration, and (4) increased "psychical distance."

1. Increased Understanding

That there was a substantial increase in understanding with repeated readings was shown by both the phenomenological findings and the cross trial comparison of the degree to which the subjects said they knew the poem. Subjects reported that the initial experience is both fragmented and confused, and the experimental study showed that this initial fragmentation resulted in a division of the poem into small units of about the same size. This type of division provides marginal support for the hypothesis that fragmentation is not a mere passive product of lack of understanding, but an active or perceptual attempt to break the poem into small units of about the same size in an effort to form a "good Gestalt" from an ambiguous arrangement of words (Max Wertheimer's "Law of Equality"). According to this explanation, this attempt is aimed at understanding, but the subject actually breaks up the unity of the poem which, in turn, causes the initial lack of understanding. Consistent with the above are the phenomenological and experimental findings which show that conceptual understanding plays a relatively smaller role in enjoyment and unification during the initial reading.

In what may be an attempt to partially compensate for the relative lack of conceptual understanding during the initial reading, many subjects reported that they responded to the poem through free-associated daydreaming. Here, the initial attempt to derive meaning by relating it to the reader's personal experiences and memories results in a higher level of involvement. But both subjects' ratings and reports indicated that the images and emotions derived in this manner, though very important for enjoyment and involvement, contribute relatively little to understanding. Not only did images and emotions contribute relatively little on Trial 1, but images were reported to detract about equally often, and emotions were reported as detracting more often than they aided understanding.

Subjects attributed this initial lack of conceptual understanding to three different factors. The first and probably most important was that the personal nature of images and emotions during the initial reading was often seen as irreconcilable with the snatches of meaning derived from the rest of the poem. The discovery of this initial antagonism between understanding and under-distancing was the product of phenomenological reduction, but the relatively greater personal nature of imagery and emotions during the initial reading is a finding that was well substantiated by all of the experimental measures used to measure "psychical distance." Furthermore, experimental comparisons between secondary imagery and imagery as a whole showed that, when the images were derived from the emotional experience rather than the poem itself, as was the case with "secondary imagery," their total detachment from the poem's content was detrimental not only to understanding but to enjoyment as well. The second reason why images and emotions aided understanding less during the initial reading was that, in this attempt to grasp meaning, the initial evocation of a dominant image or emotion often prevented the elicitation of further imagery and emotions that may have developed. This "primacy effect," which was described quite frequently in regards to emotions, was supported by an experimental finding which showed that 31% of the subjects reacted to the poem through a single emotion during Trial 1, but that only 13% of the subjects reported a single emotion by the end of Trial 2 ($F = 4.77$, $df = 1/39$, $p < .04$). Finally, subjects reported that many of the emotions experienced during the initial reading were oriented toward the task rather than the poem, and that these task-oriented emotions tended to break up the continuity of the poem by distracting attention and causing whole segments to go unnoticed.

With repeated readings, understanding increased for most subjects. As mentioned earlier, this trend toward increased understanding is supported by both phenomenological and experimental studies.

Concurrent with this increase in understanding was an expansion of the initial "basic meaningful units" into units that were now both larger and more variable in size. This change in unit size suggests that the initial attempt to form a "good Gestalt" has given way to a subdivision of parts that resembles more closely the meaningful units intended by the author - units which are now derived from rather than imposed on the meaning of the poem. With this increase in unit size and variability came a relative increase in the contributions of conceptual understanding to enjoyment and unification (Tables 5, 8, 9, and 10). Subjects reported that new aspects have emerged, for the first time and that there was, in general, greater detail and less confusion about individual words or parts. Some reported that the poem was understood for the first time, or was understood in a way that is entirely different from the initial experience. Because the primacy effect disappeared (i.e., was no longer reported) with repeated readings and because there was a substantial increase in the number of images and emotions reported coming directly from the poem, images and emotions now contributed positively to this increased understanding.

2. Increased Unification

There is some experimental evidence to support the application of Max Wertheimer's "Law of Equality" to poetry. If this is true, then the initial experience is not merely "fragmented" but is actually an active attempt to "segment" the poem into managable units of approximately the same size. The average size of these units was about nine words, but there was a great deal of individual variance, and one could speculate that with the deletion of articles, this mean might approach Miller's "Magic Number" seven, the average number of units capable of being assimilated at the same time. Thus the initial experience of fragmentation may be more than a passive product of an inability to grasp meaning, i.e., it is an active attempt to derive meaning.

Supporting this claim is the phenomenological finding that the two psychological modes used most during the initial attempts to gain unity, conceptual meaning and imagery, are the modes which seem most compatible with a segmented approach. Each "basic meaningful unit" can have a separate meaning or elicit a separate image, but it would be unlikely that each unit would evoke a separate emotion and virtually impossible for each unit to be seen as the product of a different narrator. That the number and diversity of the initial emotional response is limited was backed up by the fact that 31% of the subjects reported that they experienced a single emotion during Trial 1. Thus the primary modes used predominantly were those which seem compatible with an active attempt at segmentation.

With repeated readings, however, subjects reported that individual parts were related to each other through the use of an underlying conceptual meaning, a general atmosphere, or a central background image. Thus, the molecular approach, which attributed a separate and sometimes conflicting meaning or image to each individual section, has given way to modes of unification that draw on the similarities contained within the sections and use these similarities to tie the separate units together. As this occurred, the use of feelings for unification began to exceed the use of imagery. Imagery was still used, but, when it was, subjects usually reported that it took the form of a single central background image, and such a background image has the same unifying potential as the central theme or a general atmosphere. This transition from the initial use of conceptualization and imagery to the predominant use of conceptualization and emotions was supported by both the phenomenological findings (Tables 1, 2, 5, and 8) and the Trial by Mode Interaction for unification derived from the experimental analysis (Table 10).

As unification occurs the across trial comparison showed that the size of the basic meaningful units also increased and became more variable. Phenomenological analysis of the different approaches to unification showed that the initial emphasis on conceptualization and imagery gives way to increasingly more complex modes of unification (Table 8). Conceptualization remained the principle source of unity, but the new approaches included the use of a conceptually or emotionally integrated image, the consolidated use of subparts to give meaning and unity to the rest of the poem, the juxtaposition of two opposing ideas, or the use of an orderly temporal flow of events, emotions, or ideas.

"Style," which was seldom reported as a primary source of unification on either trial, remained the major source of secondary unification. It seems to be used in conjunction with the other modes, but always in a subserviant way; and, for this reason, it might be hypothesized that the main distinction between poetry and prose is not a blatently obvious difference in physical structures, but the use of structural features for a secondary form of unification, with "meaning" being the most common mode of unification for both at the primary level. This is especially evident on Trial 2, where no one chose structural features as the primary form of unification, but 26% used it as a secondary mode.

3. Increased Integration

Although the experimental and phenomenological data are somewhat at odds on this point, the general trend seems to be an increase in the use of two or more psychological modes in conjunction with a corresponding decrease in the actual cooccurrence of individual images and emotions. Phenomenological reduction showed that the initial attempt to grasp meaning was usually limited to a single-minded approach where one mental mode, usually conceptualization or daydreaming, was used to the exclusion of all others. Even though these two approaches were reported most often (78%), every possible cognitive approach (i.e., thinking, feeling, seeing, imaging) was reported by at least some of the subjects, but one mode, presumably the preferred mode of each individual, was frequently reported as being totally isolated from the other modes. Thus there were reports of emotions without conceptual understanding, images without meaning or feelings, and attempts to interpret the poem in terms of a single concept or abstract idea. In any case, there were no subjects who reported the simultaneous use of two or more psychological modes during the initial readings.

With repeated readings, however, this single-minded approach appears to give way, in many cases, to a more complex approach in which two or more modes are used together. The key to this increased integration, for most subjects, seems to be imagery. Thus unemotional and meaningless images increasingly give way to images directly linked to an emotional aspect of the main character disposition, a central theme, or various physical aspects of the poem's structural form. Subjects reported that these aspects were experienced as inseparable from the corresponding images which they accompanied, and "integration imagery" formed a major source of unification with repeated readings, exceeded only by the major sources of conceptualization, feelings, and central or background imagery (Table 8).

These phenomenological findings are partially qualified, however, by the experimental findings which show that there was actually a significant decrease in the rated frequency of "cooccurrence" of imagery and emotions with repeated readings. The difficulty, diminishes, however, if the distinction between "integration" and "cooccurrence" is made clear. "Integration" implies not only cooccurrence but the meaningful inseparability of the cooccurrencing modes. "Cooccurrence" is a more inclusive term which simply means that two events are going on at the same time. Seen in this way, it is not inconsistent that the number of cooccurring-disintegrated images might decrease with repeated readings, while the number of images meaningfully integrated with conceptual meaning and emotions actually increased. Thus, subjects' phenomenological reports of increased integration and their rated decrease in cooccurrence of images and emotions are not incompatible results.[7]

4. Increased "Psychical Distance"

Unlike "increased integration," there is consistent evidence that the poetic experience proceeds from a personal reaction to an increasingly more impersonal response as the poem is learned. This is actually the most clearly substantiated trend in the study, since it is supported by a number of separate phenomenological reductions (e.g., Tables 3, 4, 6, and 7) and two very divergent measures of psychical distance, i.e., "subject-centeredness" (pp. 29-30) and the "psychical distance" scales (pp. 30-31).

During the initial readings, subjects reported that their images and emotions were drawn from related personal experiences and memories. When understanding was reported, it was usually limited to those aspects of the poem which could be readily incorporated into what one already knows, i.e., the poem made sense because it described events similar to those the reader had already experienced. The personal nature of the poetic experience during the initial reading was reflected in the large percentage of people who report "daydreaming," and the use of these dream images and "personal identification" to establish or impose meaning onto the poem. This personal nature was supported by the fact that the subject-centeredness scores and the psychical distance scores for imagery and emotions were significantly lower during the initial reading.

Subjects reported that the personal nature of the images and emotions during the initial reading usually contributed significantly to involvement in the poem, because they allowed the reader to play an active part in the poem's development. But because they gave host to multiple and sometimes conflicting experiences and were often irreconcilable with the hints of meaning contained in the rest of the poem, they were often experienced as detrimental to understanding.

Both phenomenological and experimental results showed that, with repeated readings, the images, emotions, and meaning were experienced as more impersonal and were felt to be more closely related to those intended by the poet. This was sometimes accompanied by an active attempt to reevaluate the meaning of a previous image and change it to suit the poet's description. There was a reported increase in the tendency to witness rather than "experience" the poem and this was often accompanied by a decrease in the intensity of an originally intense emotion, so that the poem became, for example, less frightening, less sad, less humorous, etc. Personal reactions, such as "daydreaming" or "personal identification," though still present to some extent, were reported less frequently during Trial 2.

The experimental data, however, showed that this increase in distance, was not due to a decrease in personal imagery or emotions, but an increase in those images elicited directly from the poem. Thus, it appears that the initial images produced through free-associated daydreaming during the initial attempt to grasp meaning are maintained even after repeated readings, but with them there emerges an increasingly greater number of images elicited directly from the poem.

With this increase in "impersonal" imagery and emotions, there was a corresponding increase in the degree that images and emotions aid understanding. Whereas the initial images and emotions contributed greatly to involvement but added relatively little to understanding, with repeated reading, both contributed more and more to understanding. The phenomenological findings suggested that along with their increasing contribution to understanding, there was a corresponding decrease in their contribution to involvement, but this was not supported by the experimental data - i.e., there was no significant decrease in the extent that images or emotions were rated as aiding enjoyment. That the personal nature of images and emotions is itself responsible for the relatively small contribution to understanding during the initial reading was supported by a direct comparison between imagery as a whole and secondary imagery, which is a special class of personal images. Secondary images were found to aid both understanding and enjoyment to a lesser extent than imagery as a whole on both trials.

Integration of the General Trends

A quick look at the above general descriptions shows that these four developments do not occur in isolation, but are intricately tied to each other so that it is difficult if not impossible to describe one without reference to the others. For example, it has been shown that one of the main contributing factors to lack of understanding on the initial reading is the lack of unification. Whether this is an active or passive result of the attempt to grasp meaning, the resulting product is a division of the poem into isolated and sometimes conflicting meaning units of approximately the same size. As the poem is learned these units become increasingly interconnected and unified at a higher level, and with this there is a corresponding increase in understanding.

Similarly, the personal nature of the images and emotions are often experienced as detrimental to understanding during the initial reading, because they are seen as irreconcilable with the snatches of meaning contained in the rest of the poem. This conflict between the personal images and emotions and what is seen as the poet's actual intention or descriptions shows that, if the subjects' experience of causality is to be respected, this initial lack of distance not only hinders understanding but is detrimental to unification as well. During the initial reading, personal imagery and the poet's images are irreconcilable and this irreconcilability prevents them from being unified at a higher level. At this point it should be noted that the main objective of this study was a detail analysis of the subjects' experience, including their experience of causality. The subjects stated that they experienced the personal nature of images and emotions as being detrimental to understanding, but an alternative explanation might be that without understanding personal images and emotions were the only responses available. "True causality" is an achievement that is beyond the aims of the present investigation.

Finally, the initial single-minded approach to the poem means that, even if the poem is understood, this understanding is limited during the first reading to one psychological mode, usually conceptualization or imagery. But with repeated readings, there is increased integration across modes and understanding can be based on several modes at the same time. For example, there can be a simultaneous emotional and conceptual understanding, which suggests that understanding is not only greater with repeated readings but is usually richer as well.

Thus, increased understanding implies a simultaneous increase in unification, integration, and psychical distance. Similar interactions can also be shown for the other developments. It has already been suggested that increased psychical distance leads to increased unification, because irreconcilable personal and poetic imagery are increasingly modified and replaced by more imagery coming directly from the poem, but a major source of unification with repeated readings is not only poetic imagery but poetic imagery that has been increasingly integrated with other psychological modes. With repeated readings, "integrated imagery" becomes a major source of unification at both the primary and secondary level. Thus, the trend toward increased unification depends in part on the elicitation of images coming directly from the poem and integration of these images with other psychological modes.

The final interaction, that between integration of the different psychological modes and psychical distance, is slightly more difficult to evaluate since few subjects reported experiencing these together and no experimental provisions were made for testing this relationship specificly. Three aspects of this phenomena are fairly clear, however. First, during the initial reading there was both relatively little psychical distance and little (or no) integration among psychological modes. With repeated readings, both integration and psychical distance increased. But, when learning proceeded too far, as was the case with dulled effects due to over-exposure, there was both a tendency to over-distance and a reported disintegration among imagery and conceptual meaning. Subjects who had spent too much time with their poem reported that they experienced images without meaning or meaning without images, and one subject even reported that his imagery totally disappeared and was replaced by thought chains concerning possible meanings. As will be seen in the next section, these subjects also reported fewer images and emotions, and less word music. From these findings, it seems fairly clear that there is a curvilinear relationship between psychical distance and integration, i.e., a meaningful integration between imagery and other psychological modes is dependent, to a certain extent, on an adequate degree of psychical distance, but lack of integration or disintegration occurs if this critical degree of distance is lost in either direction.

So, the Gestalt is complete. Not in the sense that it has been exhaustively covered. That part of it has only begun. It is completed in the sense that the poetic experience has been made "whole" again. There is now a network of interaction between each and every major development, and the poetic experience can be seen as unfolding in a unitary way, not through the mere simultaneous development of four "parallel" trends. There are not four experiences - but only one.

Deviations from the General Trends

After repeated readings, the experience of the poem changes considerably, but the nature of this change can take one of three directions. First, the poem may be understood sufficiently, in which case the poetic experience proceeds somewhat along the lines of the general trends. Secondly, the reader may continually reread the poem without understanding it or acquiring any additional information. Finally, he may learn the poem relatively early and again fail to gain any more information with repeated readings.

If the poem is repeatedly read and still not understood, then lack of understanding remained the principal constituent of the poetic experience. Obvious lines appeared to alternate with lines without meaning, giving rise to feelings of personal inadequacy which were extended to poetry in general. The poem was often rejected as vague or meaningless. The experience seems predominately due to an overemphasis on conceptual meaning with an inability to extend this meaning any further. Emotions, when present, were attenuated. Images were segmented and disintegrated.

If the poem was learned relatively early, then no additional information was gained, the experience reported on Trial 2 was that of dulled effects due to over-exposure. The phenomenological findings show that this stage was characterized by lack of involvement, attention to task, fragmentation, disintegration, and non-empathy. The poem was often seen as hollow or shallow; the experience was seen as a "reading-assignment," a task to be completed. Imagery and emotions, when present, were frequently attenuated and disintegrated and some totally disappeared. (Over-exposure accounted for both cases of imagery attenuation, two out of three cases of reported disintegration, and two out of five cases of uninvolvement.)

The experimental data support the phenomenological findings by showing that those who report the time allotted to the second trial was too long, experienced fewer images ($r = -.37$) and emotions ($r = -.36$); liked the poem less ($r = -.26$); and experienced less emotional unification ($r = -.26$) and word music ($r = -.30$). An analysis of unit size showed that these people still experienced or returned to a segmented approach and experienced "basic meaningful units" that were significantly smaller (mean = 8.83 words) than those experienced by the other subjects (mean = 13.97 words) ($F = 5.16$, $df = 1/48$, $p < .05$). Thus there is both phenomenological and experimental support for a trend toward fragmentation, imaginal and emotional attenuation, and dislike with excessive exposure.

Over- and under-learning are the products of a structured experiment, operationally defining the conditions rather than standardizing the "situation" (Giorgi, 1970B). They are, in effect, different degrees of learning which have occurred within a standardized time limit. It now becomes evident that a more appropriate method would have been to allow the subject to read the poem until "he thought he knew it" and then describe his experience of a final reading. Subjects who could not learn the poem would be dropped from the study. This would be a standardization of the "situation" and would control for not only poem length and individual differences in reading speed, but also poem difficulty and individual differences in learning. Such a correction would place the evaluation of his progress on the subject rather than on an a priori assumption by the experimenter.

CRITQUE OF THE PHENOMENOLOGICAL METHOD (AS USED IN THE PRESENT STUDY)

In criticizing the phenomenological method no attempt will be made to exhaustively cover all the advantages and short-comings of this method or deal in a meta-level analysis of its general application. What is stressed are qualifying statements and conditions that pertain directly to the results obtained in the present study, especially the product of the first steps of reduction, i.e., the "Fundamental Descriptions" (Tables 1-8). Since poetry is not a unitary phenomenon - since it can manifest itself in a number of ways - four aspects of the fundamental descriptions need to be pursued in some detail: (1) exhaustiveness, (2) recurrance of constituents across trials, (3) mutual exclusiveness, and (4) generality.

As was mentioned earlier, (p. 13), phenomenology relies heavily on the reasonable thoroughness of the subject's descriptions, but in the present experiment, an exhaustive description of the poetic experience was probably not obtained. For this reason, the frequency with which a constituent occurred within the general descriptions should not be taken as the frequency of occurrence within the subjects' actual experiences. This can be seen more clearly by contrasting Tables 1 and 3, where Table 3 is a ranked list of the constituents involved in the process of imagery - the effects of imagery during Trial 1. When asked to describe their experience in a general way, only 30% described imagery as a part of that experience. When asked specifically whether or not they had seen any images, 93% admitted that they had and described this experience in some detail. Similarly, 36% reported emotions or empathy within the general description, but 79% reported them when asked point-blank whether they were present or not (Table 4). This shows two things. First, the percentage that a constituent occurs in the general descriptions is probably much lower, for the most part, than its occurrence within the phenomenon. Secondly, the correspondence between its occurrence in the descriptions and the phenomenon is not a strict one-to-one correspondence. In the above examples, emotions were reported more often than imagery in the general description even though they occurred less often in the experiences themselves. This is probably because emotions, when evoked, are more salient than images and are more likely to be described. It seems reasonable to assume that people describe aspects of their experience that seem important to them and omit what they consider less important. For this reason, the rank of a consitutuent, and its actual percent occurrence, should be considered a possible index of the importance of the constituent within the "general phenomenon," not its actual percentage of occurrence. It should be emphasized that phenomenological inquiry, in general, is more concerned with qualitative aspects of an experiental phenomenon. In the present experiment, quantitative aspects, though important, were handled more exhaustively in the experimental section.

Second, although many constituents occur on both trials, they should not always be taken as identical. Constituents occur as single aspects of a larger phenomenon - parts of a whole - and cannot be viewed apart from the total without loss of meaning. For instance, a "lack of understanding" after a single reading is a common occurrence and is pretty well taken in stride by most people, but a "lack of understanding" after the poem has been read five or six times is a different phenomenon and usually involves frustration, feelings of personal inadequacies, and/or rejection of the poem as stupid or meaningless. Even more common constituents such as imagery or emotions changed drastically with repeated readings, so that initial images or initial emotions are quite different from the images and emotions experienced after a few readings.

This brings up a third point. Although these constituents can be seen as mutually exclusive on the one hand - images are clearly distinguishable from emotions and disliking a poem is very different from not understanding it - still many constituents occur with each other more often than they occur with other constituents. Emotions and images do seem to cooccur quite frequently ($r = .20$, $n = 72$, $p < .05$) and a lack of understanding is frequently accompanied by a dislike of the poem ($r = .20$, $n = 72$, $p < .05$). This can be accounted for by keeping in mind the fact that the poetic experience is not a single unitary phenomenon. This cannot be overstressed. There are many possible reactions to poetry, many reactions to even a single poem, a single line, even a single word. Yet the possibilities are not limitless, at least not at the general level. The experience is somewhat orderly, and most reactions can be largely accounted for through the four general trends.

Finally, the "generality" of the constituents should be qualified. The constituents are not general in the sense that they are always present in every poetic experience. They are not. Not even the general trends were consistently present in every poetic experience. There are both individual and recurrent deviations from the general trends. Many represent opposing and conflicting reactions; some are simply alternatives for others. The different constituents simply represent salient features "possible" within the poetic experience, not "necessary" components of that experience. Empathy, non-empathy, character and personal identification, even conflict represent possible emotional reactions - but alternative reactions. A poem can be reacted to emotionally, conceptually, or through its images of structural features, but all of these are not necessarily present at the same time.

The categories appear to be general in the sense that they are not specific to poem, sex, or psychological type (introversion-extraversion). To test this, the constituents were grouped into psychologically meaningful units for the purpose of statistical analysis[8] and an analysis of variance was run on the grouped data. The purpose was to assess homogeneity by determining whether there were significant differences among the dimensions. An unconservative within treatment[9] was chosen so that even very small differences would show up if there was the slightest trend. Out of 176 analyses in which poem, sex, and type were tested, only 9 reached significance at the .05 level. If the 0.05 level of significance is used, 9 of 176 analyses should be significant by chance alone. Although the null hypothesis can never be proven, the above indicates that, in the present case, it is probably correct, i.e., there are no significant differences among the constituents based on poem, sex, or type differences.

These four aspects of phenomenological reduction are to a certain extent inherent in the reductive process and are not easily overcome by a correction or improvement of the existing methodology. The first of these, exhaustiveness, might be improved to a certain extent by asking the subjects to expand upon the descriptions of their experience when there is a possibility of underdevelopment or omission; but such an interrogation, though used quite frequently in phenomenological reduction, has the disadvantage of directing the subject's description along the lines or toward the objectives of the experimenter. The second feature, recurrance of constituents across trials, is a deficiency inherent in our use of language. For example, an "emotion" is an emotion, whether it is evoked on the initial reading or after repeated reading. The fact that the initial emotion can be phenomenally different in a number of ways from the subsequent emotion is attributed to the latitude allowed within the generic expression "emotion." Until a more precise term is developed the identical use of a given expression for different phenomena will have to be continued, and clarification of the differences will have to depend on the context in which the term (or terms) is used. The third feature, mutual exclusiveness, is a problem related to level of reduction. Where reduction stops is in part arbitrary, but, since what is being described is actually a single phenomenon, constituent overlap is to some extent unavoidable.

Finally, the problem of generality, which can be corrected, to a certain extent by a more detailed separation of "essential" from "particular" constituents, is always compounded by the immense number of unique and individual deviations from the general experience. This problem increases proportionately with the complexity of the phenomenon. For simple phenomena, it may almost totally disappear; but for complex phenomena, like the experience of poetry, the task is enormous and the most that can be hoped for is a closer and closer approximation.

But this increasingly closer approximation was all that was ever promised. Phenomenological reduction is a dialectic (hermeneutic) process that continually builds from its own foundation, and even the founding father of phenomenological reduction, Edmund Husserl, made it clear that he was no more than a "perpetual beginner."

FOOTNOTES

[1] "Phenomenological reduction" is the term used by Giorgi (1970). This same method has been referred to by other names: "phenomenological explication" (Van Kaam, 1969), "existential phenomenology" (Giorgi, 1965), "psychological phenomenology" (MacLeod, 1970), "phenomenological psychology" (Colaizzi, 1969) or simply "phenomenology," and even "psychology" as a human science (Giorgi, 1970). The terms "phenomenology" and "existential phenomenology" are too general and fail to distinguish between phenomenological philosophy and phenomenology as a psychological method. The term "existential phenomenology" is also redundant, because, as Colaizzi (1969) has pointed out, all phenomenology is "existential" phenomenology. "Phenomenological psychology" and "psychological phenomenology" make this distinction, but fail to specify the operations involved. "Phenomenological explication" specifies one operation, explication, but this operation seems less important than the one of "reduction." So the term "phenomenological reduction" will be used throughout this paper, because it specifies the area in question, distinguishes between phenomenology as used in psychology and phenomenology as used in philosophy, and describes the essential operation of the method -- reduction. In phenomenological reduction, the essential features of the phenomenon are reduced from a complex mass of verbal descriptions. It should be kept in mind that, even though the phenomenological method has never been rigidly established, all of the above terms are referring to essentially the same type of operation.

[2] On the other hand, it may not be possible to find an image without some emotional connotation. Sartre (1963) believes that images are always accompanied by an "affective reaction," that is a feeling. Talking about creative imagery, he postulates that images are a product of a desire to posit an affective equivalent -- "the object of an image is a definite want; it takes shape as a cavity (Sartre, 1963, p. 179). Since secondary images are created, they may be more integrated with feelings than primary images, which are only perceived. If this is the case, then there may be increased disintegration with repeated reading, since fewer secondary images are produced.

[3] Jung's conceptions of introversion and extraversion, also, show a close affinity with the following classical dichotomies, as pointed out by Jung, himself, in Psychological Types (1971):

(A) Spittler's and Goethe's Prometheus and Epimetheus
(B) Schiller's sentimental and naive (idealistic and realistic)
(C) Nietzche's Apollonian and Dionysian
(D) Worringer's abstraction and empathy
(E) William James' tender-minded and tough-minded (plus a host of secondary Jamesian dichotomies)
(F) The biographer Whilhelm Ostwald's classic and romantic Jung's concept is also related to two other dichotomies not mentioned by Jung:

(G) Dostoyevski's mice and bulls from Notes from Underground (1961)
(H) Sartre's masochist and sadist from Being and Nothingness (1966)

(But in all fairness, it should be pointed out that Jung's equation of his with Nietzche's types does not quite fit. Jung's types are polar concepts. Dionysian and Apollonian are complementary aspects of the same thing -- Greek tragedy. The Dionysian, far from being equatable with the extravert, as Jung sees it, is identified with "intense subjectivity, the spirit of irrationality and even 'drunkenness,' and the dissolution of the lucid distinction between self and outer reality, which characterized the Apollonian [Knapp, 1964]." After the conjunction, "Apollo found it impossible to live without Dionysus [Nietzsche, 1956].)

[4] To top it all off, when a factor analysis was done on the variables used in the study, introversion-extraversion showed up as an independent factor on both trials.

[5] The "psychical distance scale could not be used for unification, because no list could be formulated. For this reason, the distance measure was limited to the content-analytic method of "subject-centeredness."

[6] Since the experimental procedures followed the traditional methodology, they contain all and only those advantages and disadvantages of the traditional method and, for this reason, a critic of the experimental study would add little to what has already been said. Such an attempt would resemble rather closely the previous description of "behavioristic experimentation" (pp. 4-7).

[7] There is some within trial evidence showing that the decrease in cooccurrence is not a result of learning but a consequence of repeated readings per se. While there is a drop in cooccurrence across trials, within trials, the frequency of cooccurrence is positively correlated with the subject's experience of knowing on both trials ($r_1 = .30$, $r_2 = .32$, $p < .05$).

[8] Hsu and Feldt (1969) have found that the use of an F test on a bionomial population is sufficiently robust if two conditions are met: (1) the number of subjects assigned to each treatment must be at least 11. (2) the proportion of those reporting a given phenomenon (P) must be in the range from 0.25 to 0.75.

To meet the second requirement many of the constituents had to be grouped into units with a higher proportion than the individual constituents. For examples, types of positive empathy, "empathy," "character identification," and "personal identification," were grouped into the general category of "empathy;" "attention to task," "day-dreaming," and "lack of involvement" were put in a general group called "inattention," Many constituents could not be further reduced and were left as is. After grouping, any group or individual constituent with a P smaller than 0.25 or larger than 0.75 was disregarded.

[9] The error term used to demonstrate the null hypothesis was far less conservating than that used throughout most of the experimental part to disprove it. In the present case, the residual error was formed by subtracting all main effects (poem, sex, and type) and second order interactions for sex and type from the total mean square. In most experimental analyses, the residual error was based solely on the main effect under consideration. To serve as a check, $MS_w = PQ$ was also used, where P stands for the proportion of the sample reporting a given group and Q is the proportion not reporting it.

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APPENDICES

APPENDIX A

Poems

THE HOLLOW MEN

Mistah Kurtz - he dead.

A penny for the Old Guy

We are the hollow men
We are the stuffed men
Leaning together
Head piece filled with straw. Alas!
Our dried voices, when
We whisper together
Are quiet and meaningless
As wind in dry grass
Or rats' feet over broken glass
In our dry cellar
Shape without form, shade without colour,
Paralyzed force, gesture without motion;

Those who have crossed
With direct eyes, to death's other Kingdom
Remember us -- if at all -- not as lost
Violent souls, but only
As the hollow men
The stuffed men.

Eyes I dare not meet in dreams
In death's dream kingdom
These do not appear:
There, the eyes are
Sunlight on a broken column
There, is a tree swinging
And voices are
In the wind's singing
More distant and more solemn
Than a fading star.
Let me be no nearer
In death's dream kingdom
Let me also wear
Such deliberate disguises
Rat's coat, crowskin, crossed staves
In a field
Behaving as the wind behaves
No nearer -

Not that final meeting
In the twilight kingdom.

This is the dead land
This is the cactus land
Here the stone images
Are raised, here they receive
The supplication of a dead man's hand
Under the twinkle of a fading star.
Is it like this
In death's other kingdom
Waking alone
At the hour when we are
Trembling with tenderness
Lips that would kiss
Form prayers to broken stone

The eyes are not here
There are no eyes here
In this valley of dying stars
In this hollow valley
This broken jaw of our lost kingdoms.

In this last of meeting places
We grope together
And avoid speech
Gathered on this beach of the tumid river

Sightless, unless
The eyes reappear
As the perpetual star
Multifoliate rose
Of death's twilight kingdom
The hope only
Of empty men.

Here we go round the prickly pear
Prickly pear prickly pear
Here we go round the prickly pear
At five o'clock in the morning.

Between the idea
And the reality
Between the motion
And the act
Falls the Shadow
For Thine is the Kingdom

Between the conception
And the creation
Between the emotion
And the response
Falls the Shadow
Life is very long

Between the desire
And the spasm
Between the potency
And the existence
Between the essence
And the descent
Falls the Shadow
For Thine is the Kingdom

For Thine is
Life is
For Thine is the

This is the way the world ends
This is the way the world ends
This is the way the world ends
Not with a bang but a whimper.

THE JOURNEY OF THE MAGI

'A cold coming we had of it,
Just the worst time of the year
For a journey, and such a long journey:
The ways deep and the weather sharp,
The very dead of winter.'
And the camels galled, sore-footed, refractory,
Lying down in the melting snow.
The summer palaces on slopes, the terraces,
And the silken girls bringing sherbet.
Then the camel men cursing and grumbling
And running away, and wanting their liquor and women,
And the night fires going out, and the lack of shelters,
And the cities hostile and the towns unfriendly
And the villages dirty and charging high prices:
A hard time we had of it.
At the end we preferred to travel all night,
Sleeping in snatches,
With the voices singing in our ears, saying
That this was all folly.

Then at dawn we came down to a temperate valley,
Wet, below the snow line, smelling of vegetation;
With a running stream and a water-mill beating the darkness,
And three trees on the low sky,
And an old white horse galloped away in the meadow.
Then we came to a tavern with vine-leaves over the lintel,
Six hands at an open door dicing for pieces of silver,
And feet kicking the empty wine-skins.
But there was no information, and so we continued
And arrived at evening, not a moment too soon
Finding the place, it was (you may say) satisfactory.

All this was a long time ago, I remember,
And I would do it again, but set down
This set down
This: were we led all that way for
Birth or Death? There was a Birth, certainly,
We had evidence and no doubt. I had seen birth and death,
But had thought they were different; this Birth was
Hard and bitter agony for us, like Death, our death.
We returned to our places, these Kingdoms,
But no longer at ease here, in the old dispensation,
With an alien people clutching their gods.
I should be glad of another death.

JABBERWOCKY

'Twas brillig and the slithy toves
  Did gyre and gimble in the wabe;
All mimsy were the borogoves,
  And the mome raths outgrabe.

"Beware the Jabberwock, my son!
  The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
  The frumious Bandersnatch!"

He took his vorpal sword in hand:
  Long time the manxome foe he sought -
So rested he by the Tumtum tree,
  And stood awhile in thought.

And, as in uffish thought he stood,
  The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
  And burbled as it came!

One, two! One, two! And through and through
  The vorpal blade went snicker snack!
He left it dead, and with its head
  He went galumphing back.

"And hast thou slain the Jabberwock?
  Come to my arms, my beamish boy!
O frabyous day! Callooh! Callay!"
  He chortled in his joy.

'Twas brillig, and the slithy toves
  Did gyre and gimble in the wabe:
All mimsy were the borogoves,
  And the mome raths outgrabe.

SAILING TO BYZANTIUM

That is no country for old men. The young
In one another's arms, birds in the trees
--Those dying generations -- at their song,
The salmon-falls, the mackerel-crowded seas,
Fish, flesh, or fowl, commend all summer long
Whatever is begotten, born, and dies.
Caught in the sensual music all neglect
Monuments of unageing intellect.

An aged man is but a paltry thing,
A tattered coat upon a stick, unless
Soul clap its hands and sing, and louder sing
For every tatter in its mortal dress,
Nor is there singing school but studying
Monuments of its own magnificence;
And therefore I have sailed the seas and come
To the holy city of Byzantium.

O sages standing in God's holy fire
As in the gold mosaic of a wall,
Come from the holy fire, perne in a gyre,
And be the singing-masters of my soul.
Consume my heart away; sick with desire
And fastened to a dying animal
It knows not what it is; and gather me
Into the artifice of eternity.

Once out of nature I shall never take
My bodily form from any natural thing,
But such a form as Grecian goldsmiths make
Of hammered gold and gold enamelling
To keep a drowsy Emperor awake;
Or set upon a golden bough to sing
To lords and ladies of Byzantium
Of what is past, or passing, or to come.

LIKE AS THE WAVES

Like as the waves make towards the pebbled shore,
So do our minutes hasten to their end,
Each changing place with that which goes before,
In sequent toil all forwards do contend.
Nativity, once in the main of light,
Crawls to maturity, wherewith being crowned,
Crooked eclipses 'gainst his glory fight,
And time that gave doth now his gift confound.
Time doth transfix the flourish set on youth
And delves the parallels in beauty's brow,
Feeds on the rarities of nature's truth,
And nothing stands but for his scythe to mow,
And yet to times in hope my verse shall stand,
Praising thy worth, despite his cruel hand.

THE CLOUD

I bring fresh showers for the thirsting flowers,
From the seas and the streams;
I bear light shade for the leaves when laid
In their noonday dreams.
From my wings are shaken the dews that waken
The sweet buds every one,
When rocked to rest on their mother's breast,
As she dances about the sun.
I wield the flail of the lashing hail,
And whiten the green plains under,
And then again I dissolve it in rain,
And laugh as I pass in thunder.

I sift the snow on the mountains below,
And their great pines groan aghast;
And all the night 'tis my pillow white,
While I sleep in the arms of the blast.
Sublime on the towers of my skyey bowers,
Lightning my pilot sits;
In a cavern under is fettered the thunder,
It struggles and howls at fits;
Over earth and ocean, with gentle motion,
This pilot is guiding me,
Lured by the love of the genii that move
In the depths of the purple sea;
Over the rills, and the crags, and the hills
Over the lakes and the plains,
Wherever he dream, under mountain or stream,
The spirit he loves remains;
And I all the while bask in Heaven's blue smile,
Whilst he is dissolving in rains.

The sanguine Sunrise, with his meteor eyes,
And his burning plumes outspread,
Leaps on the back of my sailing rack,
When the morning star shines dead;
As on the jag of a mountain crag,
Which an earthquake rocks and swings,
An eagle alit one moment may sit
In the light of its golden wings.
And when Sunset may breathe, from the lit sea beneath,
Its ardors of rest and of love,
And the crimson pall of eve may fall
From the depth of Heaven above,
With wings folded I rest, on mine aëry nest,
As still as a brooding dove.

That orbèd maiden with white fire laden,
Whom mortals call the Moon,
Glides glimmering o'er my fleecelike floor,
By the midnight breezes strewn;
And wherever the beat of her unseen feet,
Which only the angels hear,
May have broken the woof of my tent's thin roof,
The stars peep behind her and peer;
And I laugh to see them whirl and flee,
Like a swarm of golden bees,
When I widen the rent in my wind-built tent,
Till the calm rivers, lakes, and seas,
Like strips of the sky fallen through me on high,
Are each paved with the moon and these.

I bind the Sun's throne, with a burning zone,
And the moon's with a girdle of pearl;
The volcanoes are dim, and the stars reel and swim,
When the whirlwinds my banner unfurl.
From cape to cape, with a bridgelike shape.
Over a torrent sea,
Sunbeam-proof, I hang like a roof --
The mountains its columns be.
The triumphal arch through which I march
With hurricane, fire, and snow,
When the Powers of the air are chained to my chair,
Is the million-colored bow;
The sphere-fire above its soft colors wove,
While the moist Earth was laughing below.

I am the daughter of Earth and Water,
And the nursling of the Sky;
I pass through the pores of the ocean and shores;
I change, but I cannot die.
For after the rain when with never a stain
The pavilion of Heaven is bare,
And the winds and sunbeams with their convex gleams
Build up the blue dome of air,
I silently laugh at my own cenotaph,
And out of the caverns of rain,
Like a child from the womb, like a ghost from the tomb,
I arise and unbuild it again.

APPENDIX B

Instructions: Trial 1

This experiment is concerned with your experience of poetry. You will be asked to read a poem through once briefly, then fill out a questionnaire concerning your experience.

When you read the poem, read it at your normal pace, but don't go over any part of it a second time and don't spend too much time contemplating any one part. Just read it through once briefly, then bring it out to me.

The questionnaire, for the most part, consists of very specific questions and scales. These should be no problem, but there are four or five very general questions in which you will be asked to describe your experience of the poem. The first is concerned with your experience of the poem as a whole. The others are concerned with various aspects of your experience - you'll see them as they come up. For these, the best thing to do is just be as honest and complete as possible. There are no right or wrong experiences, and this is not a test of intelligence or poetic ability or anything of that sort. What I am basically trying to find out is how the essential features of the experience of a great number of poeple - I'm running 84 Ss in all - changes from one condition to another. So just be as honest and complete as possible. (You may not like poetry and you may particularly dislike the poem that you have been given, but you will still have an experience of some kind and it is this experience that I am trying to get at.)

The poems are given without the names of the authors, but they are all by well known people. In fact, you may have come across the poem you have been assigned before.

One other thing. I will be timing you on your first trial. You are not working against the clock. The only reason I am timing you is so I can set the time to allot you on your second trial. But for this reason, it is very important that you bring the poem out to me as soon as you are finished with your first reading, so I can stop the clock.

Are there any questions?

Instructions: Trial 2

Today, you will be doing pretty much the same thing as the day before yesterday. The only difference is that you will be asked to spend some time with the poem before reading it for the last time. You won't have to worry about the time, because a timer will be set and a blue light will come on when the time is up. Read the poem through, go over it as many times as you like, study it any way you want, but when the blue light comes on, stop wherever you are and read it through one final time - just like you did on the first trial. It is this final reading that you will be reporting on in the questionnaire.

The questionnaire is essentially the same as before, the only difference is that there is one additional page.

APPENDIX C

Questionnaire

(Question3 is different for each poem. In this questionnaire, question 3 is for the poem "Sailing to Byzantium." For other poems, the task is to go through the first 12, 16, or 20 lines, depending on where the natural break occurs. The final page, question 7, is an evaluation of the experiment and is not given until the second trial.)

GENERAL INSTRUCTIONS

This questionnaire consists of open-ended questions, specific questions, and scales.

1. Open-ended questions are to be answered in a general way. You should concentrate on your own experiences and describe them as fully as possible.
2. Specific questions can be answered by choosing one, and only one, answer from the list of alternatives.
3. The scales should be thought of as a continuum with two extremes. When you are presented with a scale, you should check the place on the continuum that best describes your own experience.

For example:

Do you like the paper that these questions are printed on?

Like it very much ___ ___ ___ _x_ ___ ___ ___ ___ Dislike it very much

If you were almost totally indifferent, but liked the paper more than you disliked it, you would mark the space that I have marked with an "x".

Please answer all questions except those which you may omit for reasons provided in the instructions.

Try to recall your experience of the poem as you read it. Please describe that experience. Describe the poem itself, its meaning, or its content only when this is necessary to elucidate your experience.

1. While reading the poem, did you notice any images (e.g. mental pictures)?

   ___ Yes.

   ___ No.

   A. If "Yes", please list them in rank-order, from the most prominent or important to the least prominent or important.

   B. Go back to part A and put one of the following notations behind each image:

      (Poem) -- If you saw the image as part of the poem itself.

      (Myself) -- If they seem to come primarily from you personally.

   C. Now, please describe what part images played in your experience of the poem.

1-D. If you noticed any images while reading the poem, please complete questions number 1 through 6. If you did not skip this page and proceed to the next.

1. Did you see images:

Very frequently ___ ___ ___ ___ ___ ___ ___ ___ Very infrequently

2. Were your images:

Vague ___ ___ ___ ___ ___ ___ ___ ___ Clear

General ___ ___ ___ ___ ___ ___ ___ ___ Specific

3. Did these images:

Aid your understanding ___ ___ ___ ___ ___ ___ ___ ___ Get in the way of your understanding

Add to your enjoyment ___ ___ ___ ___ ___ ___ ___ ___ ___ Get in the way of your enjoyment

4. Was there a single prominent image which helped to unify the poem?

___ Yes.

___ No.

If "Yes", what was it?

5. Were your images accompanied by feelings:

All of the time ___ ___ ___ ___ ___ ___ ___ ___ Never

6. Did you ever notice the presence of "secondary images", that is images associated with your feelings rather than the poem itself?

___ Yes.

___ No.

a. If "yes", how often did these occur?

Very frequently ___ ___ ___ ___ ___ ___ ___ ___ Very infrequently

b. If yes, did these secondary images:

Add to your understanding ___ ___ ___ ___ ___ ___ ___ ___ Get in the way of your understanding

Add to your enjoyment ___ ___ ___ ___ ___ ___ ___ ___ Get in the way of your enjoyment

2. While reading the poem, did you feel any emotions?

___ Yes.

___ No.

A. If "Yes", please list them in rank-order, from the most prominent or important to the least prominent or important.

B. Go back to part A and put one of the following behind each emotion:

(Poem) -- If you felt the emotion as part of the poem itself.

(Myself) -- If you felt that it came from you personally.

C. Now, please describe what part these feelings played in your experience of the poem.

2-D. If you felt any emotions, please answer questions 1 through 4. If not, skip this section and proceed to question 3 on the next page.

1. Did you experience feelings:

Throughout the reading of the poem ___ ___ ___ ___ ___ ___ ___ ___ Only during a little of the poem

2. Did you have:

___ One kind of feeling?

___ More than one kind of feeling?

3. Were your feelings:

Vague ___ ___ ___ ___ ___ ___ ___ ___ Clear

General ___ ___ ___ ___ ___ ___ ___ ___ Specific

4. Did your feelings:

Add to your understanding ___ ___ ___ ___ ___ ___ ___ ___ Get in the way of your understanding

Add to your enjoyment ___ ___ ___ ___ ___ ___ ___ ___ Get in the way of your enjoyment

6. A. Did you ever notice the words as physical objects without reference to their meaning?

Always ___ ___ ___ ___ ___ ___ ___ ___ Never

B. Did you ever notice any "word music", a lyrical quality among the words?

Always ___ ___ ___ ___ ___ ___ ___ ___ Never

C. How much did each of the following contribute towards the unification of the poem?

1. Images.

Very much ___ ___ ___ ___ ___ ___ ___ ___ Very little

2. Feelings.

Very much ___ ___ ___ ___ ___ ___ ___ ___ Very little

3. Conceptual meaning(a general knowledge of what the poem was about).

Very much ___ ___ ___ ___ ___ ___ ___ ___ Very little

D. Did the poet ever stand out as an aspect of your reading of the poem?

___ Yes.

___ No.

E. How much did you like the poem?

Like it very much ___ ___ ___ ___ ___ ___ ___ ___ Dislike it very much

F. If you liked the poem, which seemed to have played the most important part in your enjoyment of it?

___ Images.

___ Feelings.

___ A general knowledge of what the poem was about.

G. In general, do you think that you know the poem:

Very well ___ ___ ___ ___ ___ ___ ___ ___ Hardly at all

3. Go through the first part of the poem again(the first 18 lines), and circle what to you seem to be the natural meaningful units of the poem.

4. How did you form the natural units described in question 3 above.

5. Did you notice any other type of unification when you reflect back on your reading of the entire poem.

7. A. Did you like the experiment?

Yes ___ ___ ___ ___ ___ ___ ___ ___ No

B. What did you see as its purpose?

C. Did you feel that the time allotted for the second reading was too long?

___ Yes.

___ No.

If "Yes", how did this change the way that you viewed the poem?

D. Do you feel that the experimental situation changed the way in which you would have normally viewed the poem?

___ Yes.

___ No.

If "Yes", please elaborate.

E. Have you ever seen the poem before?

___ Yes.

___ No.

If "yes", how familiar with it are you?

Very familiar ___ ___ ___ ___ ___ ___ ___ ___ Slightly familiar

APPENDIX D

Preliminary Listing and Grouping Exemplified Using Four Constituents from the Reduced Description of the Poetic Experience, Trial 1 (Appendix E).

I. LACK OF UNDERSTANDING

1. Difficult to understand

A) "It was very difficult to understand and I did not understand it fully."
B) "I found it very difficult to understand."
C) "I really didn't understand the first and last verse."
D) "I really didn't understand the first and last stanza."
E) "As for understanding it well, the only thing I can say is that I didn't. (I can't even understand the title.)"

2. Feeling that there was little meaning to it.

"As for the poem's meaning, outside the context of this image, there was very little meaning to it."

3. Meaning difficult to understand.

A) "I really could not understand the meaning behind it."
B) "What it's meaning is or what it supposedly means I can't really say."
C) "The full meaning of the poem seems to have escaped me."
D) "I didn't really get much meaning from this poem....The first stanza didn't make any sense whatsoever to me."
E) "I didn't understand what some of the lines actually meant or alluded to."

4. Poem as puzzling.

"It is still puzzling me."

5. Poem as baffling.

"I was completely baffled as to what the poem was about."

6. Poem as difficult to grasp.

A) "Wondered what exactly the point or main subject of it was about....Finding the poem rather ambiguous."
B) "The remainder of the poem as vague, less comprehensible."
C) "I failed to fully grasp the meaning in the poem."

7. Hard to read

"I found it hard to read; in that the second and third stanzas were written probably with some meaning behind them that I couldn't see."

8. Little recollection of the poem

A) "I read the poem through once and as a result have little recollection of what it was about....This could be partly due to my reading through without pausing to sort out what was said."
B) "My experience is very limited, in that I mean after reading once through it, I remember very little."

9. Difficulty in concentrating on meaning

A) "I found it very hard to concentrate on the meaning."
B) "The rest of the poem I could not really concentrate on and do not really understand."

10. Experienced confusion

A) "It confused me, I thought: 'What a confusing mixed up poem, doesn't even make any sense.'"
B) "I experienced confusion."
C) "At first in reading the poem I felt confused."
D) "What I really felt was confusion. I kept reading more words that I couldn't get the idea of."
E) "Reading this poem was quiet different, a little confusing."
F) "Some confusion trying to relate comparisons given - confusion when I tried to understand what the poet wanted to say."
G) "My experience was at first confusion as to what the author was talking about."

11. Dialect as confusing

"The dialect confused me."

12. Failed to understand symbolic meaning

"I did not understand the symbolic meaning of it."

13. Felt unsure

"While reading the poem I felt kind of unsure."

14. Frustrated ("knotted up") due to inability to grasp meaning.

"I found it a difficult poem to grasp any meaning from: It was difficult for me to understand what the author was describing. Therefore, I felt somewhat frustrated, sort of "knotted" up inside because I didn't understand."

15. Last stanza as ambiguous.

"The last stanza seemed ambiguous."

VIII. EMOTIONAL EXPERIENCE, WITHOUT CONCEPTUAL UNDERSTANDING

1. Feeling of sadness, only reaction.

2. Feeling that "there was something wrong going on," etc.

A) "I had a feeling of sadness; sort of like there was something wrong going on." (Nothing else described.)
B) "My foremost experience of the poem was related to witnessing something bizzare and haunting. Perhaps this is because I failed to fully grasp the meaning of the poem....I finished the poem with an uneasy feeling of uncertainty, as a result of seeing something weird."

3. Eerie feeling (without understanding).

"It is difficult to describe my experience of the poem because I really could not understand the meaning behind it. However, the poem did give me rather an eerie or empty feeling, as it seemed to be conveying a death-like idea."

4. Emotional experience, without understanding.

A) "The poem brought about a feeling of desolation and desertion, a feeling of death. I found it very difficult to understand.... It definitely aroused curiosity but I didn't find the answers during one reading."
B) "The full meaning of the poem seems to have escaped me, but I did get the impression that the author was unhappy with his suppounding and was too dreaming of a better place."
C) "Hopeful - weary - aching - disappointing.

What was the purpose of the journey?
Connection between birth and death?
Who's or what birth?
Magi? Wise men? Why?
Where were the men from? Where did they go?
Where did they return to?"

D) "My experience of the poem was that of sadness....I don't enjoy or understand poetry too much....I didn't understand what some of the lines actually meant or alluded to...."

5. Feeling that the poem conveyed a sense of calm (quietness) even though it wasn't understood.

A) "...I couldn't experience much at all. One thing I found, though, was that it was very quiet, and quiet type(s) of readings are sort of soothing. As far as understanding it well, the only thing I can say is that I didn't. (I can't even remember the title.)"

B) "I did not experience the poem in depth. It nonetheless conveyed a sense of being at rest, in a position between conquest.

C) "Poem had a calming, relaxing effect which, rather than demanding an interpretive or insight mode of thinking, tended to direct my thoughts toward an "escape" type of experience where escape was to a happy spring-like place."

XIII. CHARACTER IDENTIFICATION

1. Identification through placement in the situation as a whole (description of events).

A) As I was reading the poem, I tried to picture myself in the situation or event. And it came out, as if I was some Arab soldier of some kind, there were other soldiers with me (a complete army). Our destination was to find someone; we traveled across the desert and stopped at two places; the first one was with some other travelers who had pitched a tent and had a wild drunken party, with rough men and quick women; we didn't find what we were looking for and so continued on, and came to a town, stopped at the tavern and left shortly unsatisfied, the three places we got to, we found our man, but he was dead. The phrases in the poem, using birth and death, could be related to the finding of the man equalanent to birth, and the discovery of his death, (our travels were in vain) was the death a disappoint-(ment) of the men and I."

B) "I imagined the hardships felt along the way as described by the first part of the poem, then pictured the scene in camp."

2. Transformation, based on identification.

A) "My experience in reading the poem was one of gloom; a strong sense of cyncycism about this existence I find myself in. It (the poem) tended to make me question why I was here."

B) "I felt very empty and hollow, as if I had no mind, thinking processes, only in shape, my body. The glory and expectations life holds flow out of me. I feel meaningless, not only to others, but to myself. I feel a horror of being alive, what is there to live for? My life seems equivalent to a flickering star, what value is my life then? I felt a need to escape reality, although I didn't want to. He uses the word eyes as if someone is always watching you. I felt frustrated reading the poem, the poet gives us nothing to live for. Broken, prickly, dried, whimper, flickering, dreams, shadows, It's as if I need to hide my identity. People have no emotions, they simply exist. I could die right now, what difference would it make, I could live forever, what difference? Who are We? Where are we going? What do we have going for us? Certainly not childhood fantasies (prickly pear) or religion (for thine is). The poem made me analyze my existence as a human being. It makes me feel depressed and defeated. But somehow the poem doesn't express the real me, because I feel that being alive is more than just merely surviving, living, and dying. However, on a more universal scale, the poem makes me think about the total value of my life up to this point. I really hate to think of myself as being one of the hollow men."

C) "The further I read into it the more I was sucked into the types of feelings he was describing and found myself identifying with it....I found myself gradually drawn in till the sadness I was feeling included sadness for myself as well as the hollow men. The more I read the more I placed myself into the place of these men. At the end of the poem when the poet started using phrases like "between conception and creation," etc. etc. I began getting a fear of the unknown. Like some type of three dimension or limbo that was part of the supernatural. This type of fear I found fascinating as he added more and more of these type of statements. When I finished the poem my mood had changed to one of satisfaction as I was reminded of all the "mysteries of life" and how little I know or have experienced. Having never felt such a severe depression as what was explained in the first half I had enjoyed reading about it and placing myself in that position."

3. Sympathy to a specific character within the poem.

"I felt that the poem put me in a half happy, half sad state. I felt like the man in the poem, on one hand feeling good and on the other hand feeling old and useless."

4. Poem leading to a question of existence.

A) "My experience in reading the poem was one of gloom; a strong sense of cyncycism about this existence I find myself in. It (the poem) tended to make me question why I was here."

B) "I felt very empty and hollow, as if I had no mind, thinking processes, only in shape, my body. The glory and expectations life holds flow out of me. I feel meaningless, not only to others, but to myself. I feel a horror in being alive, what is there to live for? My life seems equivalent to a flickering star, what value is my life then? I felt a need to escape reality, although I didn't want to. He uses the word eyes as if someone is always watching you. I felt frustrated reading the poem, the poet gives us nothing to live for. Broken, prickly, dried, whimper, flickering, dreams, shadows. It's as if I need to hide my identity. People have no emotions, they simply exist. I could die right now, what difference would it make, I could live forever, what difference? Who are we? Where are we going? What do we have going for us? Certainly not childhood fantasies (prickly pear) or religion (for thine is). The poem made me analyze my existence as a human being. It makes me feel depressed and defeated. But somehow the poem doesn't express the real me, because I feel that being alive is more than just merely surviving, living and dying. However, on a more universal scale, the poem makes me think about the total value of my life up to this point. I really hate to think of myself as being one of the hollow men."

C) "The further I read into it the more I was sucked into the types of feelings he was describing and found myself identifying with it....I found myself gradually drawn in till the sadness I was feeling included sadness for myself as well as the hollow men. The more I read the more I placed myself into the place of these men. At the end of the poem when the poet started using phrases like "between conception and creation" etc. etc. I begin getting a fear of the unknown. Like some type of three dimension or limbo fascinating as he added more and more to these type of statements. When I finished the poem my mood had changed to one of satisfaction as I was reminded of all the "mysteries of life" and how little I know or have experienced. Having never felt such a severe depression as what was explained in the first half I had enjoyed reading about it and placing myself in that position."

5. Sympathy to an "imagined" character within the poem.

"The poem made me feel as though I was back in the time of King Arthur, and the knight was saving the maiden by slaying the dragon. Although I felt a threat presented at first, after the creature was slain I felt a feeling of relief and mild happiness, although a victory had been incured and the world was safe and secure again. My main feeling was of security and contentment and just general well being."

6. Identification with the cloud, feelings of unlimited space, flights, externality.

A) "The main feeling I felt as I read the poem were of being in an unlimited space. I felt free and calm and sometimes in flight, a feeling of externity prevailed."

B) "While I read it it seemed soft and quiet. It was very beautiful just like a cloud is; and peaceful. As I read the poem, I got into the rhythm of it and I seemed to flow with it. My overall feeling was one of quiet peace or rather, one of tranquility although there was a feeling of power lurking near by.

C) "In reading this poem the personal experience elicited by the poem involved only a picture of the power and events contributed by a cloud and its experience in existence. This experience contained parts of following a cloud along its sequence of events and attempting to see and understand its attributes to its situation."

XVI. IMAGES, AS MAIN REACTION

1. Reaction totally in terms of a prevalent image, no meaning outside image.

"My reaction to the poem resulted from the prevalent image I received during reading the poem. As for the poem's meaning, outside the context of this image, there was little meaning."

2. Descriptions as vivid, subject matter as playing a minor role.

"Its descriptions of various subjects were done so well that I had a quite clear visualization of the subject matter in some cases. The clouds, though the subject matter seemed to play a minor role in my experience - the sun was a great burning ball of life.... The eagle floated in the blue sky which was sparsely dotted with soft billowing clouds. It spread its wings and jutted out its landing gear and came to a graceful perch upon the life giving sun."

3. Description as vivid, reflecting similar experiences in own life.

"The vivid descriptions throughout the entire poem reflect similar experiences in my own life. As the poem described the bitting cold my experiences related me to the first time that I came to Edmonton, Alberta and how cold can be felt differently in two separate occasions in different places. When the author described the poem and the men were on the cliff, I recall similar experiences in my life when I was in the mountains and looking down into the valley below."

4. Images as the only result.

A) "About the only thing I did get out of it was a couple of images."

5. Identification with the cloud, feelings of unlimited space, flight, externality (main effects).

A) "The main feelings I felt as I read the poem were of being in an unlimited space. I felt free and calm and sometimes in flight. A feeling of externality prevailed."

B) "In reading this poem the personal experience elicited by the poem involved only a picture of the power and events contributed by a cloud and its experience in existence. This experience contained parts of following a cloud along its sequence of events and attempting to see and understand its attributes to its situation."

APPENDIX E

Grouping of Preliminary List of Non-Redundant, Independent Categories into Summary Constituent Descriptions

I. Lack of Understanding

1. Difficult to understand.
2. Feeling that there was little meaning to it.
3. Meaning difficult to understand.
4. Poem as puzzling.
5. Poem as baffling.
6. Poem as difficult to grasp.
7. Hard to read.
8. Little recollection of the poem.
9. Difficulty in concentrating on meanings.
10. Experienced confusion.
11. Dialect as confusing.
12. Failed to understand symbolic meaning.
13. Felt unsure.
14. Last stanza as ambiguous.

II. Disliked Poem

1. Disliked poem.
2. Poem as lacking beauty, therefore unenjoyable.
3. "Indifference" toward the poem from the start.
4. "Indifference" to its style.
5. Poem as lacking depth.
6. Experience as less interesting because of lack of understanding.
7. Frustrated ("knotted up") due to inability to grasp meaning.

III. Lack of Involvement

1. Little experience.
2. Experience as very limited.
3. Trouble concentrating
4. No particular experience.
5. Didn't get involved.

IV. Attention to the Task *Per Se*

1. "Usually read poems four or five times.
2. Noticed length first.
3. Wondered about the experiment.
4. Apprehension about the experiment.
5. Awareness of surroundings.
6. Concern about questionnaire.
7. Concern about questionnaire leading to minimum experience of the poem.
8. Suspicion about what was to follow, questions, etc.
9. Meaning imposed on the poem by surrounding and previous conversation.
10. Feeling of discomfort throughout.

V. Dislike of Poetry in General, Poem Seen as an Essential Instance of all Poetry

1. Dislike abstract poetry.
2. Unsureness about poetry in general.
3. Poetry, in general, as depressing.
4. Preference for more contemporary type of poems (blank verse).
5. Feelings of inadequacy based on general experience of poetry.

VI. Segmentation

1. Liked italicized verse best.
2. Initial rejection, then confusion.
3. Last stanza as ambiguous.
4. Story implied from title.
5. Noticed length first, title second.
6. Poem as lacking continuity.
7. Different reactions to different parts.
8. Sympathy to opposing characters within the poem (i.e., boy and jabberwocky).
9. Confusion trying to relate comparisons.
10. "Each part of the poem could have been a poem in itself."
11. Feeling of dissociating a part of self and sending it off to the poem (author) - to empathize.
12. Sudden change in "content style."

VI. (continued)

13. Transition of emotions: First pity (for the author), then identification resulting in severe depression, then at the end satisfaction and a new perspective of life.
14. Periods of relaxation.
15. Retention limited to a part of the poem, with uncertainty about the rest.

VII. Curiosity Aroused

1. Feeling that there was a religious message (not grasped).
2. Feeling that "there was something wrong going on."
3. Eerie feeling (without understanding).
4. Poem as thought provoking.
5. Questions asked.
6. Poem as puzzling.
7. Curiosity definitely aroused.
8. Uneasiness because of doubts about the underlying meaning.
9. Found poem interesting, but wondered about its meaning.
10. Feeling that the poem conveyed a sense of calm (quietness) even though it wasn't understood.
11. Unsatisfied because the poem hadn't meant much.
12. Felt need to read the poem more times.
13. Wish to read the poem again.

VIII. Emotional Experience, Without Conceptual Understanding

1. Feeling of sadness, only reaction.
2. Feeling that "there was something wrong going on."
3. Eerie feeling (without understanding).
4. Emotional experience, without understanding.
5. Feeling that the poem conveyed a sense of calm (quietness) even thought it wasn't understood.

IX. Emotional Experience (With Role of Understanding Not Specified), Subsumes Above

1. Seemed to reflect "life as it really is."
2. Depressing experience.
3. Feeling of desolation, desertion, death.
4. People as lost or unknown, same feelings at end of reading.
5. Feeling of emptiness, lack of meaning to life.

IX. (continued)

6. Poem as describing "men's position in life." (Feeling of emptiness)
7. Fear due to harshness of descriptions.
8. Increase in fear as poem progressed.
9. Poem as very real, believable. (shocked, bewildered, feeling of uneasiness).
10. Sympathy with a specific character within the poem.
11. Sympathy with the author himself.
12. Emotional experience directed toward the author, based on sympathy or empathy.
13. Peaceful feeling based on emotions.
14. Feeling of hopelessness, gloom.
15. Periods of relaxation.
16. Attempt to experience the emotions presented.

X. Non-Empathy

1. Experienced the poem as "a valley of strange events."
2. Rejection of the author's views and images presented.
3. Disagreed with the author.
4. Experience of daydreaming in which someone else "formulated the grandeur."
5. Poem as a picture of a deranged individual.
6. A desire to write poetry describing different feelings in a similar style.
7. Witnessing something "bizzare and haunting."
8. Poem as written in a stress situation.
9. Pity for the author.
10. Interpretation in terms of meaning, but application is to other people.

XI. Mixed Emotions (Conflict)

1. Initial rejection, then confusion.
2. Different reactions to different parts.
3. Emotional change within the poem.
4. Feeling of dissociating a part of self and sending it off with the poem.
5. Transition of emotions: First pity, then identification (severe depression), then at the end satisfaction and a new perspective.

XI. (continued)

6. Sympathy to opposing characters within the poem (i.e., boy and jabberwocky).
7. Thoughts directed toward escape, into the situation described.
8. Shocked and bewildered by the poem, but felt that it probably reflected what happened.

XII. Presence of the Author

1. Rejection of the author's views and images presented.
2. Disagreed with the author.
3. Sympathy with the author himself.
4. Emotional experience directed toward the author based on sympathy or empathy.
5. Experienced as a calling out by the author.
6. Pity for the author.
7. Poem as written in a stress situation.
8. Author as unhappy.

XIII. Character Identification

1. Identification through placement in the situation as a whole (description of events).
2. Transformation, based on identification.
3. Sympathy to a specific character within the poem.
4. Poem leading to a question of existence.
5. Sympathy to an "imagined" character within the poem.
6. Identification with the cloud, feelings of unlimited space, flight, externality.

XIV. Personal Identification

1. Vivid descriptions reflected similar experiences in own life.
2. Empathy in terms of recalling personal experiences of traveling.
3. Empathy, specific feelings of coldness (-20°).
4. Images leading to a recall of specific personal experiences.
5. Flashes to the past based on identification.

XV. Daydreaming, Subsums Personal Identification (XIV)

1. Free-association from the word "camel."
2. Let imagination loose, even though it didn't conform to content.
3. Daydreaming in an attempt to understand the poem.
4. Mind wandered.

XV. (continued)

5. Memories of childhood.
6. Flashes to the past based on a central image.
7. Flashes of feudal times.
8. Experience thoughts totally detached from the work itself.

XVI. Images

XVII. Images, as Main Reaction

1. Reaction totally in terms of a prevalent image, no meaning outside image.
2. Descriptions as vivid, subject matter as playing a minor role.
3. Descriptions as vivid, reflecting similar experience in own life.
4. Images as the only result.
5. Identification with the cloud, feelings of unlimited space, flight, externality - main effects.

XVIII. Attempt to Establish or Impose Meaning on the Poem

A. Through Imaging

1. Let imagination loose, even though it didn't conform to content.
2. Generated a setting from imposed interpretation.
3. Daydreaming in an attempt to understand the poem.
4. Flashes of feudal times.

B. Conceptually

1. Feeling that there was a religious message (not grasped).
2. Feeling that italicized verse summed up longer passages.
3. Interpretation of conceptual meaning.
4. Interpretation in terms of meaning, but application is to other people.
5. Interpretation in terms of man's inability to cope.
6. Interpretation in terms of a moral.
7. Generality from title.
8. Attempt to interpret poem in terms of an underlying meaning.
9. Attempt to generate the mood of the poem.
10. Expectations based on the title (disappointment of these expectations).
11. Experienced only a general concept of the old man.

XVIII. B. (continued)

12. Formed concept in first stanza that was used to understand the rest of the poem.
13. Interpreted literal meaning.
14. First reaction in terms of a general story.
15. Association to specific other poems.
16. Poem as a single metaphor.
17. Empathy in terms of specific application to one's self (a moral message).
18. Lines as having apparent religious connotations.
19. Feeling that the poem represented a universal concept.
20. Specific emotion based on overall concept.
21. General moral derived.
22. Poem as depicting a natural phenomenon and bringing it down to a personal level.
23. Expectations based on title, used to understand rest of poem.
24. Story implied from title.

XIX. Conceptualization, Subsumes Above

1. Noticed symbolism (but passed it by).
2. Search for meaning.
3. Satisfaction with meaning found.
4. Understanding as very important.
5. Primarily an attempt to grasp meaning.
6. Understanding as necessary for enjoyment.
7. Poem as lacking depth.

XX. Attention to Physical Features

1. Liked italicized verse best.
2. Feeling that italicized verse summed up longer passages.
3. Fear due to harshness of descriptions.
4. Repetition of things in poem, aiding understanding.
5. Pleasant reaction to words, without images.
6. Pleasure from the novelty of the words.
7. Flow of verse as comfortable to follow.
8. Creepy feeling from first and last lines.
9. Felt an easy flow of the lines.

XX. (continued)

10. Quiet within, based on flow of the lines.
11. Lines as rhythmic.
12. Poem as well written.
13. Feeling of rest based on structure alone.
14. Poem as soft and quiet.
15. Got into the rythmn of poem, flow along with it. (Calming relaxing effect, rather than demanding an interpretation.)
16. Meter as smooth and continuous, with a relaxing effect.
17. Sudden change in "content style."
18. Dialect as confusing.
19.

XXI. Liked Poem

1. Liked poem.
2. Peaceful feeling.
3. Good feeling at end.

APPENDIX F

Poem Differences

In addition to the general trials effects, some differences between poems were also expected. In fact, poem differences were responsible for and dictated to a certain extent the actual selection of the poems. Because the differences based on poems, seldom significantly alter the trials effects when analyzed at a "general" level, they have been relegated to the appendix and not incorporated into the general discussion. What follows then is a statement of the initial expectations and predictions together with supportive or nonsupportive evidence for these predictions.

T. S. Eliot's "The Hollow Men"

It was anticipated that T. S. Eliot's "The Hollow Men" would probably elicit a strong emotion long before it is understood -- one of general despair. This is done by individual lines throughout the poem (e.g., "We are the hollow men / We are the straw men," etc.). Therefore, "The Hollow Men" was predicted to be unified by emotions more than the other poems and to have a greater frequency of people reporting a single dominant emotion. After repeated readings, interconnections between lines should become more apparent, and it was anticipated that a conceptual grasp of the poem's content would aid feeling in unifying the poem.

The predicted initial emotional reaction to "The Hollow Men" proved to be true for females but not males. For females, emotions contributed more to the unification of "The Hollow Men" on the initial trial than they did for any other poem (Sex by Poem Interaction: F = 3.41, df = 5/72, p < .01). Similarly, feelings were more important to enjoyment than with any other poem (Sex by Poem Interaction: F = 2.285, df = 5/72, p < .06). Also as predicted, the emotional response was in terms of a single emotion. During the initial reading, 7 out of 12 subjects reported that they experienced an emotion of only "one kind" with "The Hollow Men," the average for the other five poems was 2.4 (F = 9.49, df = 5/68, p < .001).

Although the trial by poem effect was not significant (F = 1.58), conceptual meaning played a smaller part in the initial unification of "The Hollow Men" than with any other poem. By the end of Trial 2, the use of conceptual meaning for unification exceeded the average for the other five poems. Finally, imagery aided enjoyment less with "The Hollow Men" than it did with any other poem (F = 2.37, df = 5/57, p = .05).

T.S. Eliot's "Journey of the Magi"

For Eliot's "Journey of the Magi," on the other hand, it was predicted that the emotional response would come only after the poem was understood; and imagery, too, would remain vague until clarified by a conceptual understanding. Like all of the poems, both understanding (F = 78.37, df = 1/72, p < .0001) and emotions (F = 4.17, df = 1/37, p < .05) increased with repeated readings, but these effects were not particularly large for "Journey of the Magi." In fact, increased knowledge, which was predicted to be the basis for an increase in the emotional response and the clarification of imagery, was smaller than that for any other poem. Also contrary to the original prediction, there were no trial by poem effects for clarity among images ($F = 2.31$).

William Butler Yeats' "Sailing to Byzantium"

Because of its metaphysical perspective, it was anticipated that conceptual meaning would play a key role in both the unification and enjoyment of Yeats' "Sailing to Byzantium," and that the frequency of imagery and emotions would be less than with any other poem. Conceptual meaning played a smaller part in the unification of "Sailing to Byzantium" than with any other poem (Poem by Mode: $F = 2.48$, $df = 10/360$, $p < .01$). But, even though the differences were insignificant ($F < 1.00$), it did play a larger role in the enjoyment of "Sailing to Byzantium" than with the other poems. Also as predicted, images ($F = 4.837$, $df = 5/63$, $p < .001$) and emotions were less frequent than with the other poems, but again the poem effects for emotions were nonsignificant ($F = 1.00$).

Lewis Carroll's "Jabberwocky"

It was expected that, because Lewis Carroll's "Jabberwocky" is a nonsense poem and lacks explicit meaning, increased attention to physical features and the elicitation of a great frequency of secondary images would be used as compensations. Neither of these predictions was supported by the data, i.e., there were no poem effects based on attention to physical features or secondary images (F's < 1.00). But "word music," a category which stresses the lyrical aspect of physical features, was more prevalent in the "Jabberwocky" on both trials than in any other poem (F = 5.11, df = 5/72, p < .001) and "Jabberwocky" had the highest mean frequency of imagery again on both trials (F = 4.84, df = 5/63, p < .001). This last finding suggests that imagery, though not a necessary consequence on nonsense poetry (only 9 out of 12 subjects reported imagery), when present, is intensified by the lack of explicit meaning.

Percy Bysshe Shelley's "The Cloud"

"The Cloud," on the other hand, was predicted to be the poem in which imagery played by far the largest part. This prediction was well substantiated by a number of separate findings. It was the only poem in which every subject reported imagery on both trials. It had the highest total frequency of imagery and the second highest mean frequency of imagery, behind "Jabberwocky" (F = 4.84, df = 5/63, p < .001). Not only that, but when people were asked to list the images which they had experienced, "The Cloud" received the highest mean and total number of images reported (F = 3.37, df = 5/63, p < .01). But contrary to prediction, the response to "The Cloud" was not limited to imagery alone. Emotions play a particularly large role in the unification of "The Cloud," and, for males, "The Cloud" was unified through feelings more than any other poem (Sex by Poem: F = 3.408, df = 5/72, p < .01). Finally, word music was greater with "The Cloud" than any other poem, except "Jabberwocky."

William Shakespeare's "Like as the Waves"

The final poem, William Shakespeare's "Like as the Waves," was chosen because it was expected to elicit a noticable physical response. Being a sonnet and using onomatopoeia, it was anticipated that attention to physical features and word music would be more prevalent than with any other poem, with the possible exception of "Jabberwocky." Neither proved to be the case. There were no significant poem effects based on attention to physical features and if there had been "Like as the Waves" would have been last.

Word music, which was most prevalent in "Jabberwocky," was only slightly above average with "Like as the Waves." These findings suggest, more than any other, that the "phenomenal" response to a given poem need bear little resemblance to a prescriptive anticipation of that response based on an "objective" analysis of a given poem.

Poem variations represent major differences in the poetic experience. For example, it goes without saying that the experience of reading "The Cloud" is very different from the experience of reading "The Hollow Men." But when examined more closely, it becomes evident that poem differences occur mostly at the "specific" level; and, when examined at the deeper "general" level, many of the obvious distinctions disappear. Both "The Cloud" and "The Hollow Men" elicit "emotions," and though the emotions may be very different, they still make specific contributions to enjoyment and understanding, and these contributions are much the same for both poems. At this level, "general" differences based on poem differences, though present to some extent, are far less discreptants than differences based on trials effects.